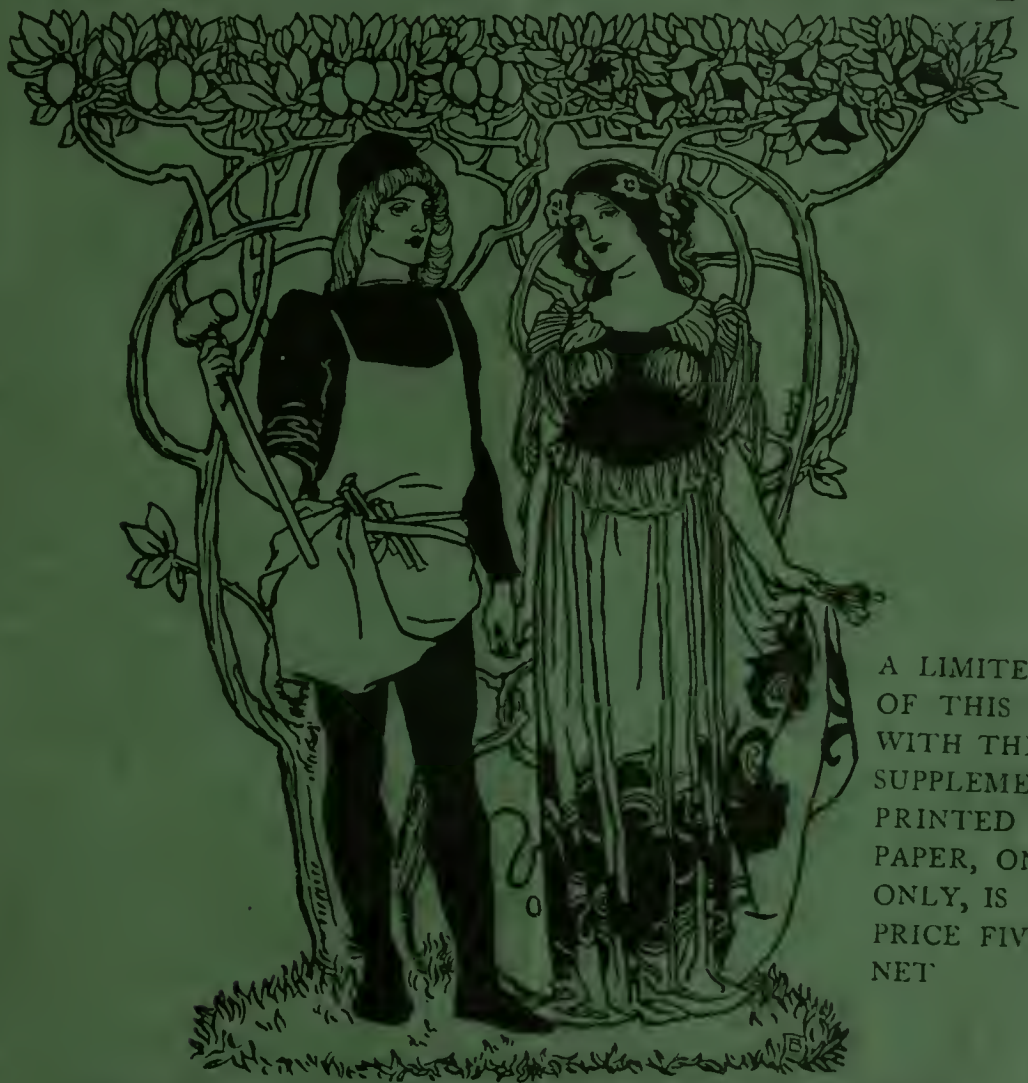
D
000 412 886
4
UC SOUTHERN REGIONAL LIBRARY FACILITY

rnia
l

THE LIBRARY
OF
THE UNIVERSITY
OF CALIFORNIA
LOS ANGELES

MODERN BOOK-PLATES & THEIR DESIGNERS



A LIMITED EDITION OF THIS NUMBER WITH THE TEXT AND SUPPLEMENTS PRINTED ON FINE PAPER, ON ONE SIDE ONLY, IS NOW READY PRICE FIVE SHILLINGS NET

WINTER NUMBER OF THE STUDIO

PRICE 1s/- NETT

1898-9

LONDON·5·HENRIETTA·ST·COVENT·GARDEN

A. SANDERSON & SONS

MANUFACTURERS OF HIGHEST CLASS WALL PAPERS

DESIGNS SHOULD BE SUBMITTED AT CHISWICK

WORKS CHISWICK

NEAREST RY. STATION, TURNHAM GREEN

THE HOB BASKET GRATE,

CONSTRUCTED ON

SCIENTIFIC PRINCIPLES,

QUAINT AND ARTISTIC IN APPEARANCE.

ILLUSTRATED CATALOGUE ON APPLICATION.

R. H. & J. PEARSON, Ltd.

141, 143 HIGH STREET, NOTTING HILL GATE, LONDON, W.

GEORGE ALLEN'S ANNOUNCEMENTS.

RUSKIN, ROSSETTI, and PRE-RAPHAELITISM.

Letters and Documents of Ruskin, Rossetti, Millais, Ford Madox Brown, Holman Hunt, and many others concerned in the Pre-Raphaelite Movement in England: 1854–1862. Edited by W. M. ROSSETTI. Illustrated with numerous Plates in Photogravure, from Pictures chiefly by D. G. ROSSETTI. Crown 8vo, 352 pp. cloth extra, **10s. 6d.** net.

Also an Edition of 200 Large Paper Copies, with India Proofs of the Plates, and additional Illustrations reproduced in a large size for this Edition only. 30s. net.

New Small Complete Editions of John Ruskin's Works.

THE STONES OF VENICE.

In Three Volumes, cloth, gilt top, crown 8vo, **30s.** net, with all the Plates. This Edition, with the 119 Woodcuts, the 6 Plates in Colour, the other 47 Full-page Illustrations, reproduced in Photogravure and Half-tone, and the Text as originally Issued, is now completed as follows:

Volume I.—**THE FOUNDATIONS.** With 21 Full-page Plates and 72 Woodcuts. Cloth, gilt top, **10s.** net.
Volume II.—**SEA STORIES.** With 20 Full-page Plates and 38 Woodcuts. Cloth, gilt top, **10s.** net.
Volume III.—**THE FALL.** With 12 Full-page Plates and 9 Woodcuts, and Index. Cloth, gilt top, **10s.** net.
} *Sold separately*

MODERN PAINTERS.

In Five Volumes and Index, crown 8vo, cloth, gilt top, **£2 2s.** net.
With the 225 Woodcuts, the 1 Lithograph, and the 89 Full-page Illustrations reproduced in Photogravure and Half-tone.
The Text is complete and includes the EPILOGUE written by MR. RUSKIN in 1888.
Volumes I. and II. (not sold separately), **11s.** net; Volume III., **8s.** net; Volume IV., **9s.** net; Volume V., **9s.** net; Index, **5s.** net.

LECTURES ON LANDSCAPE.

Given at Oxford in January and February 1871. With 20 Plates in Photogravure and 2 in Colour, including 8 hitherto unpublished Turners: Reproductions of the Pictures chosen from the Author's Private Collection, the University Galleries, &c., by which these Lectures were originally Illustrated.
Uniform with "Studies in Both Arts," 16 by 11 inches. Cloth, **£2 2s.** net.

LONDON: RUSKIN HOUSE, 156 CHARING CROSS ROAD, W.C.

*Z 033
1172

Mr. Heinemann's New Art Publications.

GAINSBOROUGH AND HIS PLACE IN ENGLISH ART. By WALTER ARMSTRONG, Director of the National Gallery, Ireland. With 62 Photogravures and 10 Lithographs in Colours. In One Volume, imperial 4to, price £5 5s. net. Also 50 Copies with Duplicates of the Photogravures on India Paper in Portfolio, £10 10s. net, which are all subscribed for.

LEONARDO DA VINCI, the Artist, the Philosopher, the Scholar. Authorised Translation from the French of EUGÈNE MÜNTZ, Member of the Institute of France, &c. In Two Volumes, uniform in size with Michel's "Rembrandt." With 20 Photogravures, 24 Coloured Plates, 2 Plates in Two Blacks, and about 200 Text Illustrations. Price £2 2s. net.

IN THE FORBIDDEN LAND. An Account of a Journey into Tibet; Capture by the Tibetan Authorities; Imprisonment, Torture, and ultimate Release. By A. HENRY SAVAGE LANDOR. Profusely Illustrated. In Two Volumes, 32s. net.

Times.—"He tells a plain and manly tale without affectation or bravado. . . . A book, certainly, that will be read with interest and excitement."

Athenæum.—"The account he has written of his travels and adventures is vivid and often fascinating."

FASHION IN PARIS. The various Phases of Feminine Taste from 1597 to 1897. By OCTAVE UZANNE. Translated by Lady MARY LOYD. With 100 Hand-coloured Plates and 250 Text Illustrations by FRANCOIS COURBOIN. 1 vol., imp. 8vo, 36s.

Punch.—"As a book of reference for the Illustrator, for the author and dramatist, this book is a most valuable authority on feminine costumes."

LONDON TYPES. By WILLIAM NICHOLSON. Quatorzains by W. E. HENLEY.

THE POPULAR EDITION. Lithographed in Colours, on Stout Cartridge Paper. Price 5s.

THE LIBRARY EDITION (Limited to 275 Copies for sale in Great Britain). Lithographed in Colours, on Japanese Vellum. Price 12s. 6d. net.

Also 40 Sets (for Great Britain and the United States) in Portfolio. Printed from the Original Woodblocks direct. Hand-coloured, and signed by the Artist. Price £21 net.

In the remarkable series of designs presented in this volume, Mr. W. Nicholson has preserved for coming generations some of the more striking London types as they appeared about the Jubilee days of Queen Victoria.

AN ALMANACK OF TWELVE SPORTS FOR 1899. By WILLIAM NICHOLSON. Twelve Coloured Plates, each Illustrating a Sport for the Month. With accompanying Rhymes by RUDYARD KIPLING. In Three Editions. THE LIBRARY EDITION all sold.

THE POPULAR EDITION. Lithographed in Colours on stout Cartridge Paper. Price 2s. 6d.

Also a limited number of sets, printed from the Original Woodblocks direct. Hand-coloured, and signed by the Artist. In Vellum Portfolio. Price £12 12s. net.

AN ALPHABET. By WILLIAM NICHOLSON. 4to.

THE POPULAR EDITION, 5s.

THE LIBRARY EDITION (Limited). Lithographed in Colours on Dutch Hand-made Paper, mounted on brown paper and bound in cloth, gilt edges, price 12s. 6d. net.

Also a limited number of sets, printed from the Original Woodblocks direct. Hand-coloured and signed by the Artist. In Vellum Portfolio, price £21 net.

Illustrated Prospectuses will be forwarded on Application.

LONDON: WILLIAM HEINEMANN, 21 BEDFORD STREET, STRAND, W.C.

THE ROYAL COPENHAGEN PORCELAIN

Danish Ceramic Art

Vases ❧ Figures ❧ Plaques

BY EMINENT ARTISTS

SUITABLE FOR PRESENTATION PURPOSES

By Appointment to H.M. the King of Denmark

By Appointment to H.R.H. the Princess of Wales

Danish House, 294 Regent Street, London, W.

CONTENTS OF WINTER NUMBER 1898-9

Edited by Charles Holme.

BRITISH BOOK-PLATES. By Gleeson White *Page* 3
FRENCH ,, By Octave Uzanne . 47
AMERICAN ,, By Jean Carré . 58
GERMAN BOOK-PLATES. By H. W. Singer *Page* 63
AUSTRIAN ,, By W. Scholermann . 68
BELGIAN ,, By Fernand Khnopff. 73

SUPPLEMENTS by H. Nelson, W. P. Nicholson, Charles Robinson, R. Anning Bell, Otto Greiner, H. Granville Fell, H. Ospovat, and Paul Voigt.

INDEX OF ILLUSTRATORS.

André, Henry . . . *Page* 55
Batten, J. D. 30
Beardsley, Aubrey . . 49
Bell, R. Anning . . 30, 31
Billinghurst, P. J. . . 18, 19
Bouvenne, Aglaüs . . 51, 55
Bracquemond . . 49, 50, 56
Bragden, C. F. . . . 57
Brickdale, E. F. . . . 43
Cadenhead, James. . . 20
Cameron, D. Y. . . 26, 27
Craig, Gordon . . . 24
Doepler 61
Donnay 76, 78
Emanuel, W. L. . . . 29
Essie, Walter 5
Fell, H. Granville . . . 44
Gavarni 53
Goldie, Cyril 3
Goodhue, H. E. . .56, 59, 60
Gradl 61
Greiner, Otto 64
Guthrie, J. J. 17
Hadaway, W. S. . .57, 58, 59
Halls, Robert 29
Hallward, Ella E. G. . . 6
Hapgood, T. B. . . *Page* 57
Hildebrandt , . . . 61
Housman, Laurance . . 19
Hughes, E. R. . . . 4
Khnopff 76
Khrahl, E. 73
Klinger, Max 66
Lebèque, Léon . . . 54
Legros, Alphonse . . . 54
Macdonald, Frances . . 48
Macdonald, Margaret . . 47
McNair, Herbert . . . 47
Margetson, W. H. . . . 4
Marolle, Léon 53
Muyden, Evert Van . 50, 51
Nelson, H. 36
New, E. H. 16
Niebuhr, F. 72
Orlik, Emil . . . 74, 75
Ospovat, H. . . .38, 39, 40
Pankok 67
Pellens, E. 77
Prendiville, Mary . . 56, 59
Rassenfosse, A. . . 76, 77
Reroff 53
Rhead, G. W. 58
Rhead, Louis J. . . *Page* 43
Ricketts, E. Bengough 32, 33, 36
Robinson, T. H. . . . 6
Rohida, A. 52
Rops, Félicien . . . 52
Sattler . . . 64, 65, 68
Shaw, Byam 44
Simpson, J. W. . . 12, 13
Stephens, W. Reynolds . 37
Svensson, Julius . . 68
Thoma, Hans . . . 62, 63
Thompson, M. E. . . . 14
Verhaegen, A. . . . 78
Voigt, Paul 71
Voysey, C. F. A. . . . 25
Waud, R. 18
Waugh, J. J. 23
Wenig, Bernhard . . . 72
West, J. Walter . . . 15
Weyer, W. R. . . . 9
Williams, J. 10
Wilson, D. E. 11
Wilson, H. 38
Wolbrand, Carl . . 63, 72
Womrath, A. K. . . . 28
Woodroffe, Paul . . . 5

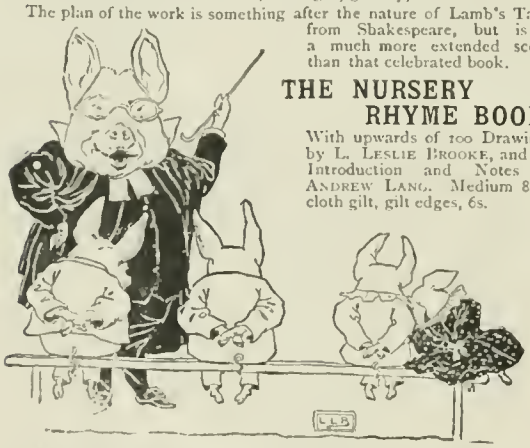
A SELECTION FROM

Frederick Warne & Co.'s New Publications.

TWO CHARMING GIFT-BOOKS.

STORIES FROM SHAKSPEARE. By M. S. Townesend. With upwards of 120 Original Illustrations by the Author. Small medium 8vo, cloth gilt, gilt top, 6s.

The plan of the work is something after the nature of Lamb's Tales from Shakespeare, but is of a much more extended scope than that celebrated book.



THE NURSERY RHYME BOOK.

With upwards of 100 Drawings by L. Leslie Brooke, and an Introduction and Notes by Andrew Lang. Medium 8vo, cloth gilt, gilt edges, 6s.

Mrs. F. H. Burnett's Children's Book for Christmas.

THE CAPTAIN'S YOUNGEST; PICCINO; and other Stories. Illustrated by Reginald B. Birch. In square 8vo, cloth gilt. Price 3s. 6d.

"Made up of four tales. . . . The first is an exceedingly touching story . . . while 'How Fauntleroy occurred, and a very real little boy became an ideal one' is a very pretty set of chapters on the original of the now famous 'Little Lord Fauntleroy.'"—*Athenæum.*

"The work is charming throughout."—*Scotsman.*

THE FAIRY TALE BOOK **FOR 1898-9 SEASON.**

In large crown 8vo, cloth gilt, bevelled boards, or in art linen, gilt top, 3s. 6d.

THE OWL KING

AND OTHER FAIRY TALES.

By H. E. INMAN.

With 30 Illustrations by E. A. Mason.

This volume of Fairy Tales will delight the youthful reader. The stories are excellent, containing a mixture of imagination and common sense which is remarkable, with a good and not too prominent underlying moral.

THE BOYS OF FAIRMEAD. By M. C. Rowsell. With numerous Illustrations by Chris Hammond. Large crown 8vo, cloth gilt, bevelled boards, 3s. 6d.

MY LADIES THREE. By Annie E. Armstrong. With Six Original Illustrations by G. D. Hammond, R.I. Large crown 8vo, cloth gilt, bevelled boards, 3s. 6d.

A pretty and romantic story of the days of George I., in which, like the interest of the tale, the manner and style of language of the period is well kept up.

New Volume by the Author of "Quiet Stories from an Old Woman's Garden." Crown 8vo, cloth gilt, gilt top, 3s. 6d.

IN THE SHADOW OF THE HILLS. By Alison McLean. With Photogravure Frontispiece by C. Topham Davidson.

"'In the Shadow of the Hills' is simply fascinating. Its pictures of rural life, of sylvan scenery, and of individual character, are not often equalled for truth and beauty. . . . We heartily recommend this volume."—*Record.*

A COMPLETE CATALOGUE OF PRESENTATION BOOKS MAY BE OBTAINED ON APPLICATION TO

FREDERICK WARNE & CO., Chandos House, Bedford Street, Strand.

AD. 11

Blackie's New Illustrated Story Books.

BY G. A. HENTY.

Under Wellington's Command: A Tale of the Peninsular War. With twelve page Illustrations by WAL PAGET. Crown 8vo, cloth elegant, olivine edges, 6s.

Both Sides the Border: A Tale of Hotspur and Glendower. With twelve page Illustrations by RALPH PEACOCK. Crown 8vo, cloth elegant, olivine edges, 6s.

At Aboukir and Acre: A Story of Napoleon's Invasion of Egypt. With eight page Illustrations by WILLIAM RAINEY, R.I., and three Plans. Crown 8vo, cloth elegant, olivine edges, 5s.

BY KATHERINE TYNAN.

The Handsome Brandons: A Story for Girls. With twelve page Illustrations by GERTRUDE DEMAIN HAMMOND, R.I. Crown 8vo, cloth elegant, olivine edges, 6s.

BY OLIPHANT SMEATON.

A Mystery of the Pacific. With eight page Illustrations by WAL PAGET. Crown 8vo, cloth elegant, olivine edges, 5s.

BY GORDON STABLES.

Courage, True Hearts. The Story of Three Boys who Sailed in Search of Fortune. With six page Illustrations by W. S. STACEY. Crown 8vo, cloth elegant, 3s. 6d.

BY SHEILA E. BRAINE.

The Turkish Automaton: A Tale of the Time of Catherine the Great of Russia. With six page Illustrations by WILLIAM RAINEY, R.I. Crown 8vo, cloth elegant, 3s. 6d.

BY E. DAVENPORT ADAMS.

A Girl of To-Day. With six page Illustrations by GERTRUDE DEMAIN HAMMOND, R.I. Crown 8vo, cloth elegant, 3s. 6d.

BY J. CHALMERS.

Fighting the Matabele. With six page Illustrations by STANLEY L. WOOD. Crown 8vo, cloth extra, 3s. 6d.

BY ROBERT LEIGHTON.

The Pilots of Pomona: A Tale of the Orkney Islands. *New Edition.* With six page Illustrations by JOHN LEIGHTON. Crown 8vo, cloth elegant, 3s.

BY R. NEISH.

Chips and Chops. With sixteen Illustrations by H. R. MILLAR. Crown 8vo, cloth extra, 2s.

CHILDREN'S BOOKS.

An Alphabet of Animals. With Twenty-five full-page Plates, a large number of Vignettes and Cover Design by CARTON MOORE PARK. Demy 4to (13 inches by 10 inches), 5s.

The Troubles of Tatters, and Other Stories. By ALICE TALWIN MORRIS. With sixty-two charming Illustrations in Black-and-White by ALICE B. WOODWARD. Square 8vo, decorated cloth boards, 3s. 6d.

Roundabout Rhymes. By MRS. PERCY DEARMER. With twenty full-page Illustrations in Colour, Decorative Title-page, and Cover Design in two colours. Imperial 8vo, 2s. 6d.

The Reign of Princess Naska. By AMELIA HUTCHISON STIRLING, M.A. With over fifty Illustrations by PAUL HARDY. Crown 8vo, cloth elegant, 2s. 6d.

Also NEW STORY BOOKS at Prices from 2s. 6d. to 6d.

Blackie & Son's New Catalogue of Books suitable for Presentation, &c., sent post free on application.

LONDON: BLACKIE & SON, LIMITED, 50 OLD BAILEY.

THE EX-LIBRIS SERIES.

Edited by GLEESON WHITE.

"There is no collection of books about books in any language so practical, so useful, and so generally instructive to the book-lover as this. It may be considered presumptuous for me to say so, since I have written one of the volumes, but when one remembers that 'Alphabets,' 'Printers' Marks,' the designs of Dürer and Holbein, 'Bookbindings,' 'Modern Illustration,' and now 'Decorative Illustration' are found in it, one must agree with Mr. Walter Crane that but a study of end-papers is needed to make the series virtually complete."—Mr. PENNELL in the *Daily Chronicle.*

Printed in imperial 16mo by the Chiswick Press.

ENGLISH BOOK-PLATES. ANCIENT AND MODERN. By EGERTON CASTLE, M.A., F.S.A. Third Edition, with 203 Illustrations. 10s. 6d. net.

"All who concern themselves with books, their right custody and their appropriate adornment, will find much to interest and instruct them in the pleasant little monographs on book-plates entitled respectively 'English Book-Plates' . . . and 'French Book-Plates.' . . . The study and collection of Ex-Libris is a very fascinating hobby, and these two little handbooks, which are very fully illustrated with striking examples, will go far to furnish it with adequate guidance."—*Times.*

FRENCH BOOK-PLATES. By WALTER HAMILTON, Vice-President of the Ex-Libris Society. New and enlarged Edition, with 180 Illustrations. 8s. 6d. net.

LADIES' BOOK-PLATES. By NORNA LABOUCHERE. With 204 Illustrations. 8s. 6d. net.

"The book is an admirable instance of exhaustive treatment, and shows that a subject which appeals directly to a small number can be treated as to become quite a popular picture book."—*Studio.*

AMERICAN BOOK-PLATES. By CHARLES DEXTER ALLEN. With 177 Illustrations. 12s. 6d. net.

"Will delight all who are already taken in the meshes of this particular study, and no doubt will bring many new fish into the net."
Morning Post.

THE BAYEUX TAPESTRY. Reproduced in 79 Half-tone Plates from Photographs of the Work originally taken for the Department of Science and Art. With a Historical Description and Commentary by FRANK REDE FOWKE, of that Department. 10s. 6d. net.

THE DECORATIVE ILLUSTRATION OF BOOKS, OLD AND NEW. By WALTER CRANE. With 150 Illustrations. 10s. 6d. net.

"Mr. Crane has had a delightful task, and he has acquitted himself surprisingly well. . . . The book is a storehouse of good drawing."
Academy.

DECORATIVE HERALDRY. By G. W. EVE. With 203 Illustrations. 10s. 6d. net.

"Is one worthy of a place in the library of all artists who devote some attention to applied arts. . . . The author has so treated his subject as to make it of especial value to the designer. The book abounds in good illustrations selected with much judgment and discrimination."—*Studio.*

MODERN ILLUSTRATION. By JOSEPH PENNELL. Illustrated with 172 Drawings by Modern Artists. 10s. 6d. net.

"The excellently printed and profusely illustrated book reflects credit on author and publisher alike, and should mark an epoch in the popular appreciation of the artist as illustrator."—*Sketch.*

BOOKBINDINGS, OLD AND NEW. Notes of a Book-Lover. By BRANDER MATTHEWS. With 98 Illustrations. 7s. 6d. net.

"A brightly written handbook on this fascinating subject."—*Times.*

Illustrated Prospectus Post Free on Application.

LONDON: GEORGE BELL & SONS, YORK STREET, COVENT GARDEN.

David Nutt, 270-271 Strand

A NEW ILLUSTRATED WORK BY ARCHIE MACGREGOR.

The World Wonderful, telling of Four Knights who adventured to the North, the South, the East and the West, seeking the World's End. Told by CHARLES SQUIRE, and illustrated by A. MACGREGOR. Small 4to. uniform in size and typography with Jacobs' and Batten's "Wonder Voyages." Cloth, 6s.

Mr. Macgregor's illustrations to Judge Parry's children's books have been warmly praised alike by artists and the general public.

Katawampus, its Treatment and Cure. Third edition. Square demy 8vo, cloth, 3s. 6d.

Butter Scotia, or a Cheap Trip to Fairyland. Square demy 8vo, cloth, 6s.

The First Book of Krab. Square demy 8vo, cloth, 3s. 6d.

The above three works are written by Judge Parry, and fully illustrated by Archie Macgregor.

The Publisher begs to draw fresh attention to the following illustrated gift books which he has issued.

Fairy Tales from the Far North. By P. C. ASBJÖRNSEN. Translated by H. L. BRAEKSTAD. With ninety-four illustrations by E. WERENSKIOLD and T. KITTELSEN. The only English edition authorised by ASBJÖRNSEN's representatives. A beautifully printed volume of upwards of 330 pages, on paper of the finest quality, in specially designed cloth cover, small 4to ("Wonder Voyages" size). 6s.

For spirit, humour, and racy vigour these tales compare with the best of Grimm's, whilst the illustrations are remarkable for their fancy and genuine national feeling.

Fairy Tales of the British Empire. The well-known series edited by Mr. JOSEPH JACOBS, and illustrated by Mr. J. D. Batten.

English Fairy Tales. 3s. 6d.

More English Fairy Tales. 3s. 6d.

Celtic Fairy Tales. 3s. 6d.

More Celtic Fairy Tales. 3s. 6d.

Indian Fairy Tales. 6s.

No series of illustrated books issued of late years has appealed so much alike to lovers of the most graceful and humorous art, and to the public at large, as "Fairy Tales of the British Empire."

English Singing Games. Words and Music collected and edited by ALICE B. GOMME. Pictured in Black and White by WINIFRED SMITH. Two charming Albums, each 3s. 6d.

These illustrations won for Miss Winifred Smith the silver and gold South Kensington medals, and were cordially admired by William Morris.

For Early Publication.

In the Republic of Letters. By W. MACNEILE DIXON, Professor of English Literature at Mason College, Birmingham. Small crown 8vo. printed at the Constable Press on laid paper, cloth, gilt top, edges uncut, 3s. 6d.

CONTENTS: The Poetry of Matthew Arnold; the Poetry of George Meredith; the Poetry of the De Veres; the Novels of George Meredith; the Romantic Revival, &c.

The Mirror of Perfection. Being an English version of the "Speculum Perfectionis" of Brother Leo, the favourite disciple of St. Francis of Assisi, by SEBASTIAN EVANS. 16mo, elegantly printed at the Ballantyne Press, and bound in specially designed cloth cover; probable price 2s. 6d.

The "Speculum Perfectionis" of Brother Leo, recovered last year and printed for the first time by M. Paul Sabatier, the biographer of St. Francis, is the oldest, the most authentic, the most genuinely faithful record of the Saint's life and work, and represents the view held of him by his most devoted followers before his legend was edited in accordance with the requirements of ecclesiastical authority. Dr. Evans' version will be found to preserve the mediæval flavour of the original, and to exhibit the same qualities which have won such commendation for his translation of the "High History of the Holy Graal."

The Rubaiyat of Omar Khayyam; an English Prose Version by JUSTIN HUNTLY MCCARTHY. 16mo, cloth; probable price 3s. 6d.

Mr. McCarthy's version of Omar Khayyam, printed in Bodoni uncials and published in 1888, speedily went out of print, and to-day ranks with the first edition of FitzGerald as a book-lover's rarity. The present edition, printed in ordinary type, has been thoroughly revised.

Just Issued.

Sir Gawain and the Green Knight. Abridged in Prose from the Middle-English Alliterative Poem by JESSIE L. WESTON, Translator of Wolfram von Eschenbach's "Parzival" (2 vols. 15s.) Author of "The Legends of the Wagner Drama" (6s.) "The Legend of Sir Gawain, &c." (4s. net). With Designed Title Page and Chapter Headings by M. M. CRAWFORD. Minuscule 4to, printed on Hand-made Paper, cloth, gilt top. 2s.

The poem here translated for the first time, faithfully, save for a certain amount of abridgment, has long been recognised as the masterpiece of English pre-Chaucerian narrative poetry, and as one of the finest Arthurian romances extant. In this story Sir Gawain, the pattern of knighthood and courtesy, has to undergo trials alike of his courage and of his loyalty in the face of amorous temptation, and comes out of both unscathed. The interesting relations between the English romance and some of the oldest Irish heroic legends are briefly glanced at in the Editor's Introduction.

"Sir Gawain and the Green Knight" is intended to be the first of a series of Arthurian romances unrepresented in Malory's Morte D'Arthur, and derived for the most part from an earlier and more mythic stage of the legend than that found in Malory.

Archibald Constable & Co.

Two Notable Art Gift-Books.

ENGLISH ILLUSTRATION;

"THE SIXTIES": 1855-70.

By GLEESON WHITE.

£2 2s. net.

With numerous Illustrations by Sir E. Burne-Jones, Ford Madox Brown, Birket Foster, A. Boyd Houghton, Arthur Hughes, Charles Keene, Lord Leighton, P.R.A., G. Du Maurier, Sir J. E. Millais, P.R.A., D. G. Rossetti, Frederick Sandys, J. McNeill Whistler, Frederick Walker, A.R.A., and others.

THE NATURE POEMS OF GEORGE MEREDITH.

With 20 full-page Pictures in Photogravure by

WILLIAM HYDE.

Of which there have only been printed 350 Copies for sale at Two and a Half Guineas (£2 12s. 6d.) net per copy. Also a Large-paper Edition, limited to 150 Copies, numbered and signed by the Artist and with an additional Etched Frontispiece. Five Guineas (£5 5s. net per copy.

"We find in the book now under review no fewer than twenty compositions from Mr. Hyde's brush, each one of which testifies to the high quality of his work, and fully justifies all we have had to say concerning his abilities. These delightful drawings, excellently reproduced in photogravure, are a worthy accompaniment to Mr. Meredith's beautiful poems."—*Studio.*

"His pictures accompany and relieve Mr. Meredith's poetry like instrument and voice. . . . It is clear that he has looked and watched long, and impassioned himself with the visible world. No less marvellous than his landscapes are his city pictures; St. Paul's in a driving fog at noon viewed from the housetops seems to me to be in its own way a masterpiece. Every detail is charged with import. Like the vast city itself, the picture beckons and threatens."

Mr. JOHN DAVIDSON, in the *Daily Chronicle.*

May be seen at all the leading Booksellers'.

2 WHITEHALL GARDENS, WESTMINSTER, S.W.

THE PORTFOLIO

Monographs on Artistic Subjects

3s. 6d. net.

1898

Rubens. By R. A. M. Stevenson.

Greek Bronzes. By A. S. Murray.

1897.

The Paintings and Drawings of Albert Dürer. By Lionel Cust.

Crome and Cotman. By Laurence Binyon.

Armour in England. By J. Starkie Gardner.

The Earlier Work of Titian. By Claude Phillips.

The Later Work of Titian. By Claude Phillips.

Foreign Armour in England. By J. Starkie Gardner.

1896.

The Picture Gallery of Charles I. By Claude Phillips.

John la Farge. By Cecilia Waern.

Richmond-on-the-Thames. By Dr. Garnett.

The Life of Velazquez. By Walter Armstrong.

The Art of Velazquez. By Walter Armstrong.

Royal English Bookbindings. By Cyril Davenport.

2s. 6d. net.

1894.

Rembrandt's Etchings. By P. G. Hamerton.

Malta. By W. K. R. Bedford.

Josiah Wedgwood. By A. H. Church.

Jules Bastien-Lepage. By Julia Cartwright.

D. G. Rossetti. By F. G. Stephens.

Frederick Walker. By Claude Phillips.

Fair Women. By William Sharp.

The New Forest. By C. J. Cornish.

Thomas Gainsborough. By Walter Armstrong.

Bookbinding in France. By W. Y. Fletcher.

The Engravings of Albert Dürer. By Lionel Cust.

Italian Book Illustrations. By Alfred W. Pollard.

1995.

The Early Work of Raphael. By Julia Cartwright.

W. Q. Orchardson. By Walter Armstrong.

Claude Lorrain. By George Grahame.

Whitehall. By W. J. Loftie.

Japanese Wood Engravings By W. Anderson.

Antoine Watteau. By Claude Phillips.

The Isle of Wight. By C. J. Cornish.

Raphael in Rome. By Julia Cartwright.

Dutch Etchers of the Seventeenth Century. By Laurence Binyon.

William Blake. Painter and Poet. By Dr. Garnett.

The Renaissance of Sculpture in Belgium. By L. Destrée.

Gerard David. Painter and Illuminator. By W. H. James Weale.

SEELEY & CO., LTD., 38 GREAT RUSSELL ST.

Messrs. Leonard Smithers & Co.'s New Art Books.

Ben Jonson: His Volpone; or, the Foxe.

EDITION DE LUXE of Ben Jonson's most celebrated Comedy printed in demy quarto size on art paper, and embellished with a Cover Design, a Frontispiece in Line, and five Initial Letters decorative and illustrative, reproduced in half-tone from Pencil Drawings by AUBREY BEARDSLEY, together with a Critical Essay on the Author of the play by VINCENT O'SULLIVAN, and an Eulogy of the Artist by ROBERT ROSS. Bound in blue cloth, with an elaborate Original Design in gold by Mr. BEARDSLEY. Price 7s. 6d. net per copy; edition limited to 1000 Copies.

ONE HUNDRED COPIES ONLY ON JAPANESE VELLUM, bound in pure English vellum, with gilt design. Price Two Guineas net per copy. These copies contain a duplicate set of the plates, beautifully printed in photogravure in the same size as the Original Pencil Drawings.

Six Drawings Illustrating THEOPHILE GAUTIER'S Romance "Mademoiselle de Maupin," by Aubrey Beardsley.

Folio size, in a Portfolio of grey cloth and boards. Fifty copies only of this Series of Six Photogravures (being reproductions of an uncompleted set of Illustrations by the late AUBREY BEARDSLEY to "Mademoiselle de Maupin") have been printed, at the price of Two Guineas net per copy.

A Second Book of Fifty Drawings by Aubrey Beardsley.

Demy quarto, bound in scarlet cloth, extra. Edition (1000 Copies) printed on art paper, 10s. 6d. net per copy; Fifty copies printed on Imperial Japanese Vellum, Two Guineas net per copy.

[*Ready in November* 1898.

This Album of Drawings will contain about Twenty hitherto unpublished designs, in addition to a selection of the artist's best published work.

Fourteen Drawings Illustrating EDWARD FITZGERALD'S Translation of the "Rubaiyat of Omar Khayyam," by GILBERT JAMES.

Demy quarto, bound in scarlet cloth, extra. Limited edition, printed on art paper, 7s. 6d. net.

[*Ready in November* 1898.

5 OLD BOND STREET, W.

GEORGE REDWAY

Publisher

FINE PRINTS . . . *Illustrated*	Frederick Wedmore
THE COIN COLLECTOR . *Illustrated*	W. Carew Hazlitt
THE STAMP COLLECTOR . *Illustrated*	W. J. Hardy and E. D. Bacon
THE CONNOISSEUR . . *Illustrated*	F. S. Robinson
OLD VIOLINS . . . *Illustrated*	Rev. H. R. Haweis

The above 7s. 6d. each net

RARE BOOKS AND THEIR PRICES

With Chapters on Pictures and Porcelain, Pottery and Postage Stamps

TUSCAN ARTISTS . . Hope Rea

Introduction by Sir W. B. RICHMOND, R.A.

Illustrated

THE SYMBOLISMS OF HERALDRY W. Cecil Wade

Illustrated

The above 3s. 6d. and 5s. each net

ILLUSTRATED CATALOGUE GRATIS

GEORGE REDWAY, HART ST., BLOOMSBURY

THE SPHINX STVDIO

20 Fitzroy St., London, W.

VISITORS	CLASSES
Mr. G. F. COOK, Mr. A. J. ELSLEY	Afternoon Life Class
Mr. CHAS. HOLROYD	Ladies' Day Life Class
Mr. CHAS. ROBINSON	Black and White Class
Mr. T. H. ROBINSON	Saturday Afternoon Life Class
Mr. SOLOMON J. SOLOMON, A.R.A.	Composition Class & Sketch Club

A.C.

All interested in Applied Art should order

DEUTSCHE KUNST UND DEKORATION

OVER 700 ILLUSTRATIONS YEARLY.
IN 12 MONTHLY PARTS. 22 MARKS.
Also in 2 HALF-YEARLY VOLS., each 12 MARKS

The Largest Circulation of any Modern German Magazine of the Kind.

The October Number, first part of the Second Year, containing the Exhibition of Miniatures at the Munich Glaspalast. 95 Illustrations and Coloured Supplements. Price 2s. 2½d. (2.20 marks), post free.

November Number: Society of Artists at Karlsruhe.

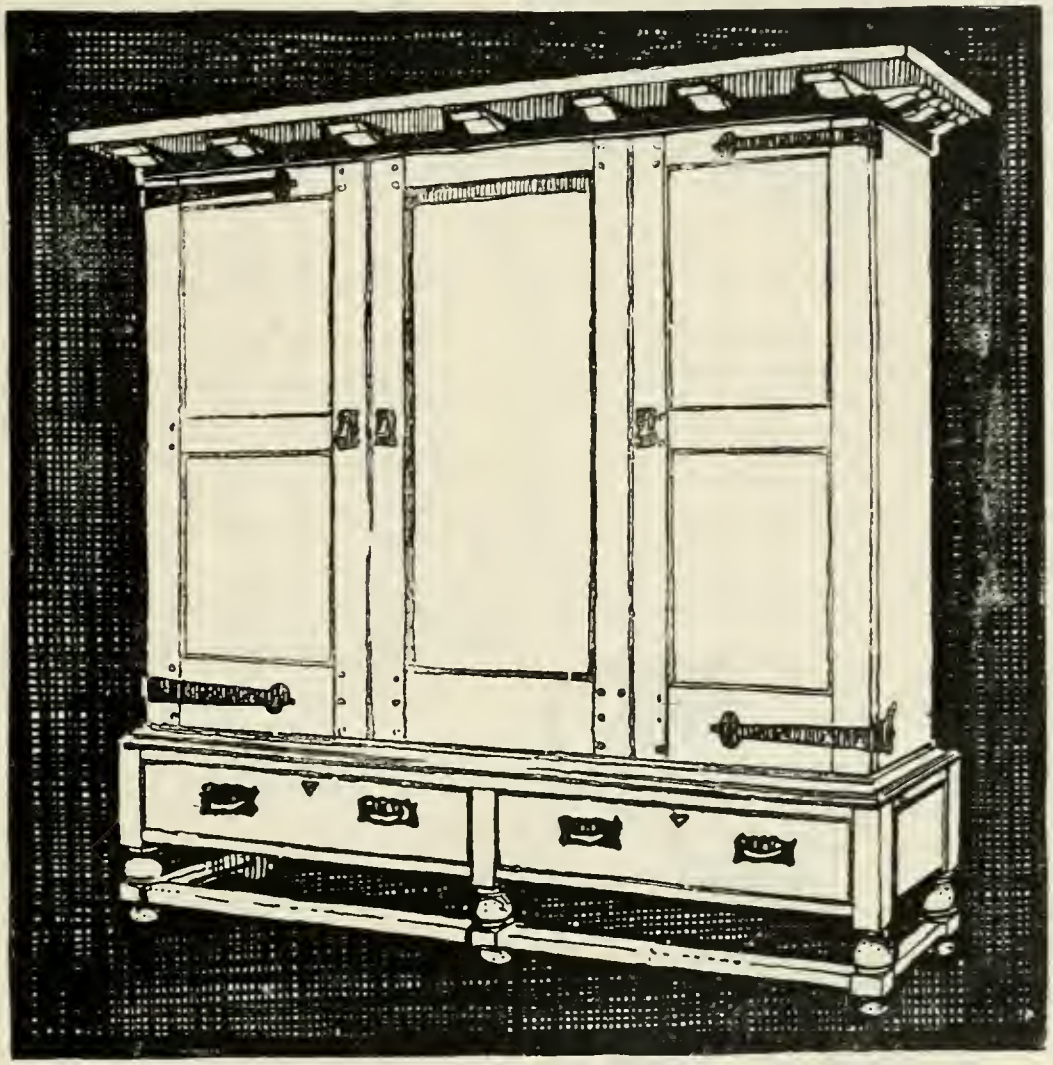
December Number: Modern Art Industrial Exhibition at Darmstadt.

Detailed Prospectus can be obtained through any Bookseller, or direct from

ALEXANDER KOCH,
Publishing Offices,
DARMSTADT.

HEAL & SON'S

PLAIN OAK BEDROOM FURNITURE



A PAMPHLET BY GLEESON WHITE
with Sketches of the Furniture can be had
free of charge on application to

HEAL & SON, TOTTENHAM
COURT ROAD, LONDON, W.

AD. VII

Telephone: 5158 Gerard

THE STRAND ENGRAVING COMPANY, LTD
146 Strand
LONDON, W.C.

The Leading House of Engravers

ASSOCIATED WITH

The Art Photogravure Co., Ltd.

The Art Photogravure Co., Ltd., have laid down a special plant, and combined with their unrivalled Photogravure process, is now able to compete with all the leading Continental Houses for quality and delivery.

* * *

Large Plates a Specialty.

Extensive Branch Works at
Strode Road, Willesden Green, and
40 Rue de Paradis, Paris, and
Miksa Utza, 8, Budapest.

SEND FOR SAMPLES. PRICE MODERATE. QUALITY UNEXCELLED. PROMPT DELIVERY.

ORIGINAL MAKERS OF ARTISTIC WALL-PAPERS
FREE FROM ARSENIC

WM WOOLLAMS & CO.

TRADE W MARK

SOLE ADDRESS
110 HIGH STREET
NEAR MANCHESTER SQ^RE
LONDON · W ·
OF ALL DECORATORS

Ex-Libris Society

(ESTABLISHED FEBRUARY 1891).

President:
Sir ARTHUR VICARS, F.S.A.,
Ulster King of Arms, Dublin.

Chairman of Council:
HENRY B. WHEATLEY, F.S.A.,
2 Oppidans Road, Primrose Hill, London, N.W.

Hon. Treasurer:
J. T. ARMSTRONG,
108 North Side, Clapham Common, Surrey.

Hon. Corresponding Secretary, U.S.A.:
CHARLES DEXTER ALLEN,
P.O. Box 1147, Hartford, Conn., U.S.A.

The Entrance Fee to the Ex-Libris Society is 10s. 6d. Annual Subscription, One Guinea. Members are entitled to receive the Monthly Journal free. Price to non-members, 2s. each number.

All the back volumes of the Journal (I. to VII., 1891–97) are still to be obtained.

For Prospectuses, Forms of Nomination, Rules, &c., and all information, apply to the

Hon. Secretary and General Editor:
W. H. K. WRIGHT, F.R.Hist. Soc., F.L.A.,
Public Library, Plymouth.

High-class Bookbinding

JOHN FAZAKERLEY,

40 PARADISE STREET, LIVERPOOL.

Books of every description carefully bound in Morocco, Calf, Vellum, Embossed Leather, Velvet, Embroidered Silk, &c.

Plates cleaned and inlaid for grangerising, books with thick plates bound in a special manner, to open well.

Manuscripts and Private Letters carefully bound.

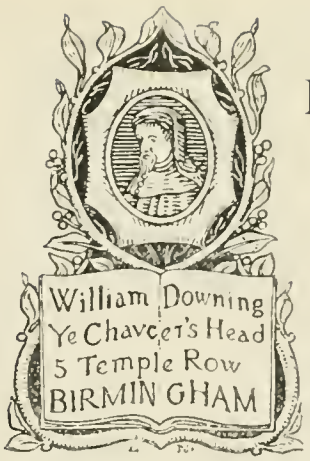
Newspaper Cuttings (In Memoriam, &c.) mounted and bound.

Old Books carefully repaired.

Manuscripts and Valuable Books kept in Milner's Safe when not in workmen's hands.

Embossed Leather made up.

Established 1835. *Telephone 1913.*



WILLIAM DOWNING,

Bookseller & Literary Agent,

The Chaucer's Head Library,

Birmingham.

DEALER in Book-Plates and Books relating to the Fine Arts. 20,000 Book-Plates in Stock, comprising Early and Dated examples, designs by Famous Artists from Dürer to Sherborn and French; German, French, and American Specimens; Rare Old Pictorial Plates, including Book-piles, Library Interiors, Landscapes, &c. Special Catalogues Post Free on Application.

To Collectors of Modern Book-Plates.

Just Published.

COMPOSITE BOOK-PLATES.

A Book containing 60 Plates, all specially designed for those whose names they bear, dated 1897–8. Reproduced in facsimile. Eight designed and drawn by T. S. SIMSON, five by FRANK BRAMLEY, and the rest by E. B. RICKETTS, Member Ex-Libris Society.

Price 6s. net; by post, 6s. 4d.

EDWARD ARNOLD, 37 Bedford St., Strand, London.

Now ready, post free, 7d.

BOOK-PLATES

No. 1., Part I., of a **General Catalogue of Book-Plates**, a Descriptive Reference List of Ex-Libris, Compiled and Annotated by **James Dorman**, Bookseller, 48 Southampton Row, London, W.C.

The Studio Almanac for 1899

IN COURSE OF PREPARATION

Ready in December

Price 6d., post free, 9d.

5 HENRIETTA STREET, COVENT GARDEN.

To Artists.

COLONEL ROBERT W. ROUTLEDGE, late Managing Director of George Routledge & Sons, Ltd., has opened a Register of Artists' Names and Addresses and of the kind of work they undertake, and will be pleased to receive Specimen Drawings with a view to bringing them to the notice of Editors and Publishers.

Terms on application.

11 HENRIETTA STREET, COVENT GARDEN, W.C.

THE STUDIO

"THE STUDIO" HAS THE LARGEST CIRCULATION IN THE WORLD OF ANY MAGAZINE DEVOTED TO THE ARTS

Some Press Opinions

"The best of all magazines of art."
Daily Mail.

"The most successful art magazine in Europe."
Daily Chronicle.

"The excellence of THE STUDIO is persistent. Month after month the pages of this magazine, so creditable to all concerned, and an irrefutable argument that art in England is not a mere name, offer a new surprise."—*The Academy.*

"No other magazine gives such a variety of lithographs, colour-prints, and various forms of original work as THE STUDIO."—*The Star.*

"For profusion of illustrations there is no Art Magazine that can compare with THE STUDIO."
Yorkshire Post.

"A marvel of cheapness."—*Hearth and Home.*

"Indispensable to every one who wishes to keep in touch with modern art movements."—*Globe.*

"It is not only in the front rank, but considerably in advance of its competitors."
Liverpool Review.

"THE STUDIO has proved epoch-making in its way in pure art-journalism, waking up the old monthlies from their dreary lethargy."—*Sketch.*

"THE STUDIO is invariably good, full of good reading, honest and cultured criticism, and excellent illustrations . . . a model of elegance and taste."
Birmingham Daily Gazette.

"The most successful art magazine in the world."—*National Observer.*

"From the moment THE STUDIO came amongst us we found ourselves in possession of a magazine which had had no forerunner and which has had no rival. There is nothing to compare to it—it is far and away beyond everything else. . . . THE STUDIO has done more for the right diffusion of the right art in England than all the other magazines put together, and more than most of the schools. . . . I believe that THE STUDIO has done more for the beautifying of the home than any other part of the great machinery which found its motive power in the vast art movement of our times; and it has done it because it has been guided by the best taste and motives. . . . Were I cut off from all illustrated magazines but one, I would choose, feverishly choose, THE STUDIO."
MR. HAL DANE in *St. Paul's.*

"The place which THE STUDIO has supplied in our art periodical literature would now seem sadly blank without it. It began well, and it has gone on improving, widening the range of its observation, broad and catholic in its sympathies, and increasing in the number, beauty, and variety of its illustrations. It is a highly sensitive mirror, reflecting endless phases of art, and commenting on them, not in that tone of offensive self-conscious superiority into which art critics, more than others, are liable to fall, but with an endeavour to understand and interpret the aim of the various artists."
Birmingham Post.

"Le premier magazine artistique du monde."
Le Figaro.

LONDON: 5 HENRIETTA STREET, COVENT GARDEN.

PARIS: 28*BIS* RUE DE RICHELIEU. NEW YORK: 140 FIFTH AVENUE.

OETZMANN & CO.

62, 64, 67, 69, 71, 73, 75, 77, & 79

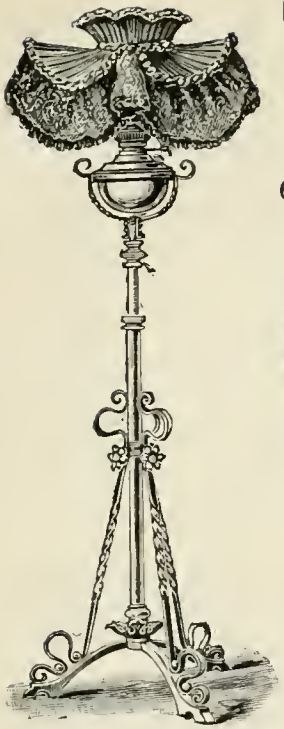
HAMPSTEAD ROAD, W.

(Continuation North of Tottenham Court Road).

61 GRAFTON ST., DUBLIN; 75 UNION ST., RYDE; 202 RUE ROYALE and 12 RUE DE LA POMPE, BRUSSELS.

USEFUL AND ORNAMENTAL NOVELTIES, SUITABLE FOR PRESENTS.

SPECIAL ILLUSTRATED PRICE LIST POST FREE.



HANDSOME POLISHED BRASS FLOOR LAMP, fitted with best quality duplex extinguisher burner and globe or shade holder, complete, **37/6**. Extra for 18 in. Lace Shade, as shown, **7/6**.

Solid Silver Serviette Ring, pierced design, **5/6**.
Do. do., oval shape, **5/9**.

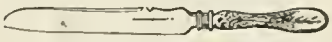
Cut Glass Flower Holder on richly chased solid silver foot, 6 in. high, **4/9**.

Solid Silver James I. full size Pepper Pot, **11/6**. Mustard Pot, **17/6**. Salt Cellar, **8/10**.

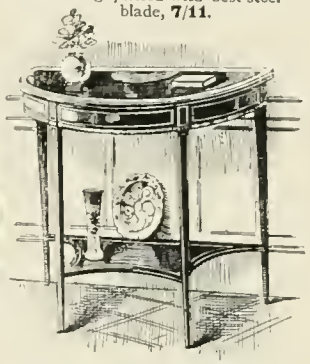
Elegant real "Dog Toby" Doulton Ware Sterling Silver-mounted Tea Pot, Sugar Basin and Cream Ewer, in four sizes.
Capacity of Tea Pot.

½ pint	...	**8/11** the set of 3 pieces.
1 ,,	...	**10/6** ,, ,,
1½ pints	...	**13/11** ,, ,,
2 ,,	...	**17/6** ,, ,,

Hot Water Jugs and Coffee Pots to match above: 1 pint, **8/6**; 1½ pints, **10/6**; 2 pints, **12/9** each.



Solid Silver Handle Bread Knife, wheat ear design, fitted with best steel blade, **7/11**.



SHERATON INLAID HALF-CIRCLE OCCASIONAL TABLE, fitted with drawer, **£2 15 0**.
Do. do., with top to open and form Card Table, **£3 15 0**.

CHAS. KNOWLES & CO.
ART WALL PAPERS

THE LARGEST SHOW-ROOM IN LONDON FOR

Art Wall & Ceiling Papers.

THE NEW PATTERNS FOR 1898 NOW READY.

INSPECTION INVITED.

CHAS. KNOWLES & CO.
MANUFACTURERS,
164 KING'S ROAD CHELSEA.
LONDON S.W.

HENRY HOPE & SONS
55 LIONEL STREET BIRMINGHAM
metal casements & leaded lights

Society for Promoting Christian Knowledge

SIDE-LIGHTS ON CHURCH HISTORY: History of Early English Art. By the Rev. E. L. CUTTS, D.D. Demy 8vo, cloth boards, 6s.

"This compendium is, allowing for its brevity, the best work of the kind which has been published in English. Mr. Cutts's book, in short, is at once fresh, readable, and deserving to be read."—*Athenæum.*

VERSES. By CHRISTINA G. ROSSETTI. Reprinted from "Called to be Saints," "Time Flies," and "The Face of the Deep." Small post 8vo, printed in red and black on hand-made paper, buckram, top edge gilt, 3s. 6d.; limp roan, 5s.; limp morocco, 7s. 6d.

THE FACE OF THE DEEP. A Devotional Commentary on the Apocalypse. By CHRISTINA G. ROSSETTI, Author of "Time Flies," &c. Demy 8vo, cloth boards, 7s. 6d.

TIME FLIES: A Reading Diary. By CHRISTINA G. ROSSETTI. New Edition. Crown 8vo, reprinted on hand-made paper, top edge gilt, buckram boards, 3s. 6d.

ART PICTURES FROM THE OLD TESTAMENT. Sunday Readings for the Young. A Series of Ninety Illustrations from Original Drawings by the late Lord Leighton, the late Sir E. Burne-Jones, Sir E. J. Poynter, G. F. Watts, E. Armytage, F. Madox Browne, S. Solomon, Holman Hunt, &c. With Letterpress Descriptions by ALEY FOX. 4to, cloth boards, 5s.

JOAN THE MAID: Deliverer of England and France. By the late Mrs. RUNDLE CHARLES, Author of "The Chronicles of the Schönberg-Cotta Family." Demy 8vo, cloth boards, 3s. 6d.

THE MESSAGE OF PEACE, and other Christmas Sermons. By the late R. W. CHURCH, Dean of St. Paul's. Crown 8vo, on hand-made paper, top edges gilt, buckram boards, 2s. 6d.; imitation crushed morocco, 7s. 6d.

THE HOLY GOSPELS, with Illustrations from the Old Masters of the Fourteenth, Fifteenth, and Sixteenth Centuries. More than 300 works dealing exclusively with the events of our Lord's Life have been chosen from among the greatest examples of the Italian, German, Flemish, and French Schools, for the subject of these Illustrations. The Work will be issued in Twenty-Four Parts, price 1s. 8d. per part. Part I. will be ready January 2, 1899. The Parts will not be sold separately, but only to subscribers to the whole. A form of subscription may be had on application.

HISTORICAL CHURCH ATLAS. Illustrating the History of Eastern and Western Christendom until the Reformation, and that of the Anglican Communion until the present day. By EDMUND MCCLURE, M.A. Containing Eighteen Coloured Maps, besides some Fifty Sketch Maps in the Text. 4to, cloth boards, leather back, 16s.

"The 130 pages of letterpress into which the fifty sketch maps are incorporated, form an extremely careful piece of compressed work designed to explain the large maps. They are, in fact, an epitome of Church history, and every effort appears to have been made to make the account precise and accurate."—*Guardian.*

"A great deal of labour and sound scholarship has gone to the making of this atlas."—*Academy.*

ANCIENT HISTORY FROM THE MONUMENTS: ASSYRIA, FROM THE EARLIEST TIMES TO THE FALL OF NINEVEH. By the late GEORGE SMITH, of the British Museum. New and Revised Edition by the Rev. Prof. A. H. SAYCE. Fcap. 8vo, cloth boards, 2s.

LIBRARY EDITION OF MRS. EWING'S WORKS. Complete in eighteen uniform volumes. Crown 8vo, half cloth, 2s. 6d. each. The complete Series, Volumes I.–XVIII., in a cloth case, 48s. This is the only Complete Edition of Mrs. Ewing's Works. The last Two Volumes contain much new matter.

LONDON: NORTHUMBERLAND AVENUE, W.C.; 43 QUEEN VICTORIA STREET, E.C. BRIGHTON: 129 NORTH STREET.

JNO. WILSONS' SUCCRS. LTD.

159 New Bond Street, W.

DEALERS IN

ARTISTIC DAMASKS

from Designs by WALTER CRANE, LEWIS F. DAY, and other Eminent Artists. Quality irreproachable. Prices within the reach of all.

Catalogue with Sixty Designs free.

CURTAINS OF THE NEWEST & MOST RECHERCHÉ DESIGNS

Manufactured for us in Appliqué, Lace, Soutache, Renaissance, Cluny, &c. Prices very moderate.

Beautifully Illustrated Catalogue Free.

CAMBRIC HANDKERCHIEFS

In Irish and French Cambric from 4 6 dozen. Exquisite Hand-Embroidered and Lace-Trimmed from 6/6 to £5 5s. ***Inspection Invited.***

DAMASK CLOTH

as Illustration (being "The Studio" Competition Prize) in Fine Quality, 22/-.

159 NEW BOND STREET

AD. XII

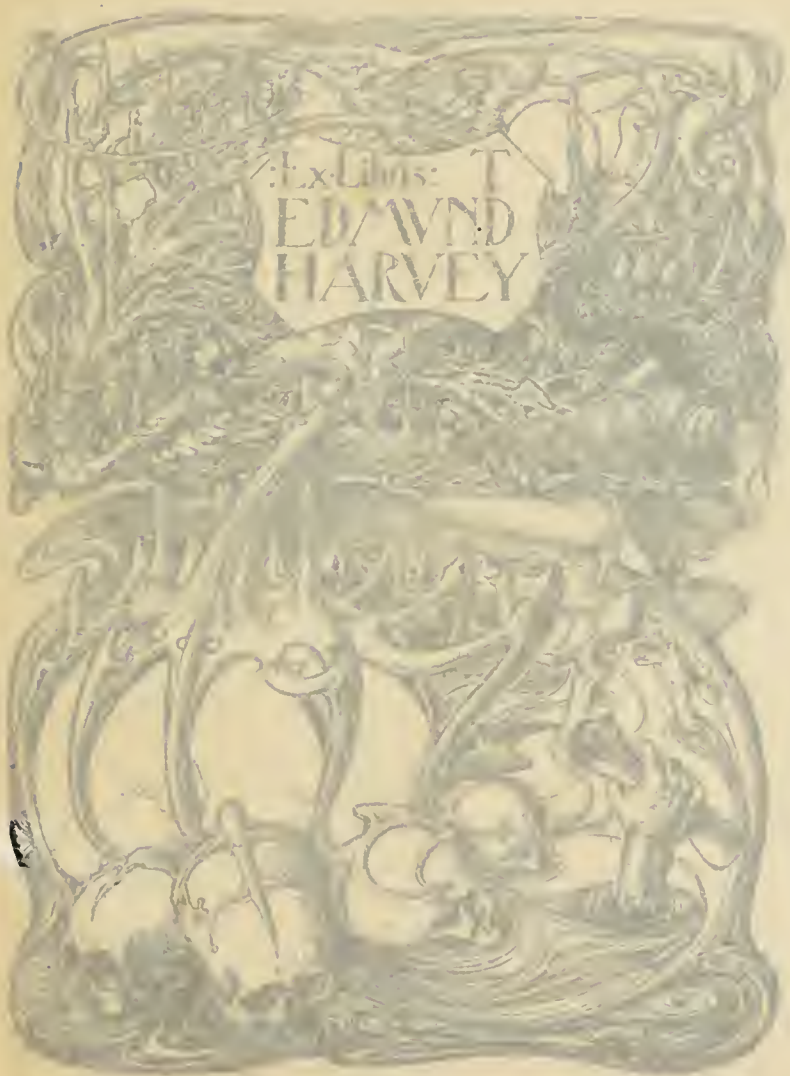
FANNY NELSON
EX LIBRIS

THE STUDIO

SPECIAL WINTER-NUMBER (1898-9)

MODERN BOOK-PLATES AND PLATE-MARKERS

B



BOOK-PLATE BY
HAROLD NELSON

BOOK-PLATE BY
HAROLD NELSON

42393

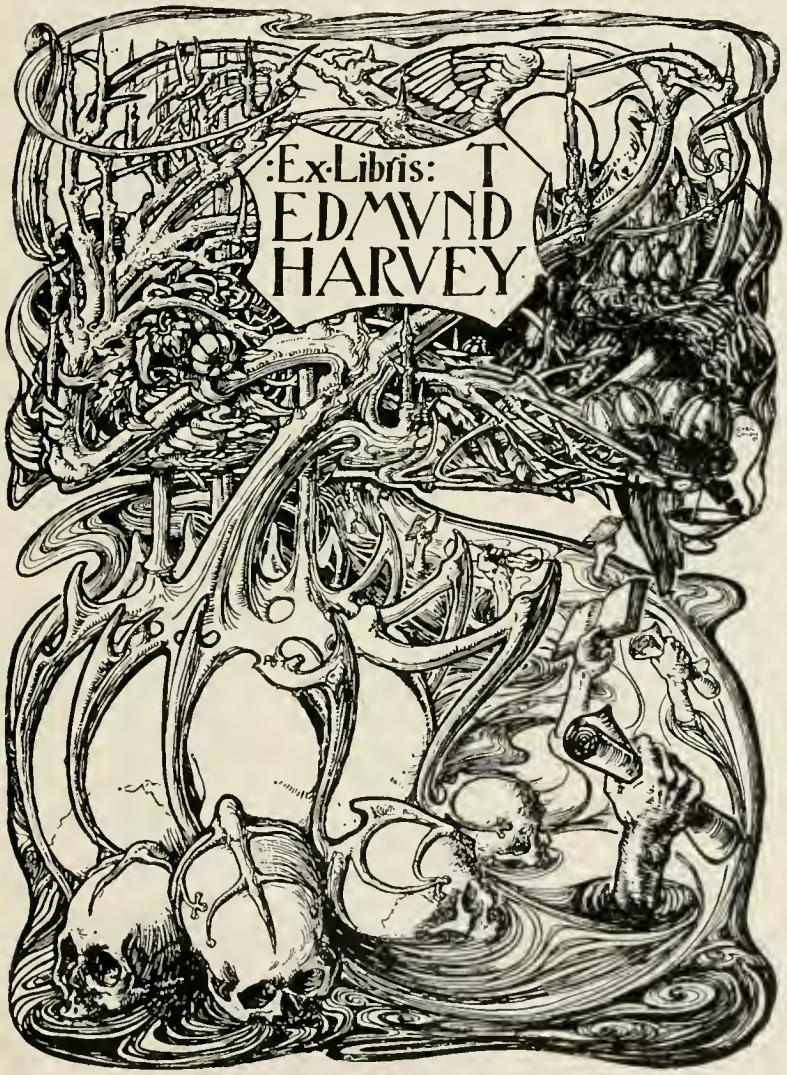
THE STUDIO

SPECIAL WINTER-NUMBER 1898-9

MODERN BOOK-PLATES AND THEIR DESIGNERS

BRITISH BOOK-PLATES. BY GLEESON WHITE.

WHAT is a book-plate? The designer of one of the most important modern examples, which he cut on wood himself, incised around the edges of the engraved block the legend: "A book-plate is a foolish thing." Yet this definition is not exhaustive. It would fail to supply sufficient suggestion for the most abstruse philosopher, ignorant of all that relates to book-plates, to evolve an example straight away from his inner consciousness. One man's wisdom is often another man's foolishness, and so we must search farther. The matter-of-fact reply to such a query would be that a book-plate is neither more nor less than a label intended to be affixed in a book to denote its ownership. The accident that the label is sometimes decorated, or employs armorial evidences of identity, instead of the legibly inscribed name, affects it not at all.



BY CYRIL GOLDIE

Book-plates undoubtedly grew from the coat-of-arms, which, illuminated on a manuscript, or inserted within a bound volume, performed exactly the same purpose that the signature of the owner does to-day. Indeed, the use of heraldry in this way lingers on plate and on note paper, on coaches, and in stained-glass windows. At the time the book-plate was evolved, heraldic indications of a man's name, rank, and pedigree were more easily interpreted by the mass of the people than if they had been written. Nowadays the reverse holds; anybody can read, while very few can interpret the significance of blazoned arms. At this place it would be interesting to look back historically and trace the evolution of the book-plate through the centuries. A plate of Jean Knaupensberg, dated about 1450, is extant, and another dating from 1480 or thereabouts

524137

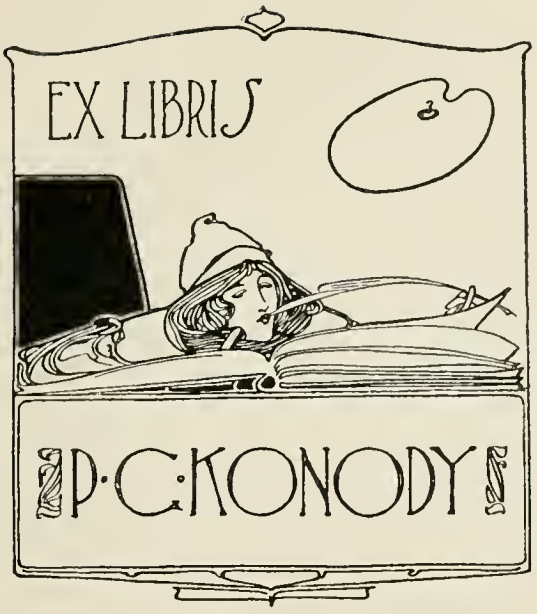
BY E. R. HUGHES

—a "gift-plate," as it is called—is known to have been inserted in books given by Hildebrand Brandenburg, of Biberach, to the monastery of Buxheim. But such an historical survey would be covering ground already exhausted. The late Lord de Tabley, published his admirable *Guide to the Study of Book-plates* in 1880. In 1887, Sir Augustus Franks circulated privately a pamphlet on *English Dated Book-plates*, 1574–1800. This was followed with other pamphlets by Messrs. J. Paul Rylands, H. W. Fincham, and James Roberts Brown. In 1892 the first edition of Mr. Egerton Castle's *English Book-plates* was issued, followed quickly by Mr. Walter Hamilton's *French Book-plates*. In 1893 Mr. W. J. Hardy contributed his admirable monograph, *Book-plates*, to the "Books about Books" series, and Mr. Egerton Castle revised and greatly enlarged his work in a second edition; and in 1895 Miss Norna Labouchere produced a notable treatise on *Ladies' Book-plates*, with a list that seemed exhaustive, until Mr. J. Carlton Stitt supplemented it by his *List of English Ladies' Armorial Book-plates*. 1895 saw also the issue of a fourth volume devoted to the subject in Messrs. Bell's "Ex Libris" series—*American Book-plates*, by Charles Dexter Allen; and the same year witnessed the completion of Mr. Walter Hamilton's big quarto volume, *Dated Book-plates*, followed in 1896 by a greatly enlarged edition of his *French Book-plates* ("Ex Libris" series). In 1897 came Mr. H. W. Fincham's *Monumental Artists and Engravers of British Book-plates*, and in 1898 appeared a volume devoted to *The Market Value of Book-plates*.

Besides this formidable array of authorities, of whom most have devoted no small space to the history and anecdote of their subject, there have been a large number of foreign works. So far we have not mentioned the official publications of the English "Ex Libris" Society, which has issued a monthly magazine since 1891, nor of American and Continental societies devoted to the cult of *Ex Libris*, nor the many articles in various periodicals, from the "Remarks on the Invention of Book-plates" in the *Gentleman's Magazine*, 1822, to the current numbers of our illustrated magazines and weeklies, which frequently contain reproductions of book-plates, with short articles upon the subject.

Therefore, in face of such a mass of information, accessible to all who wish to consult it, it is unnecessary to do more than indicate where it may be found, and we may pass at once to our present theme, the modern book-plate, which might be still further limited to the modern "pictorial"

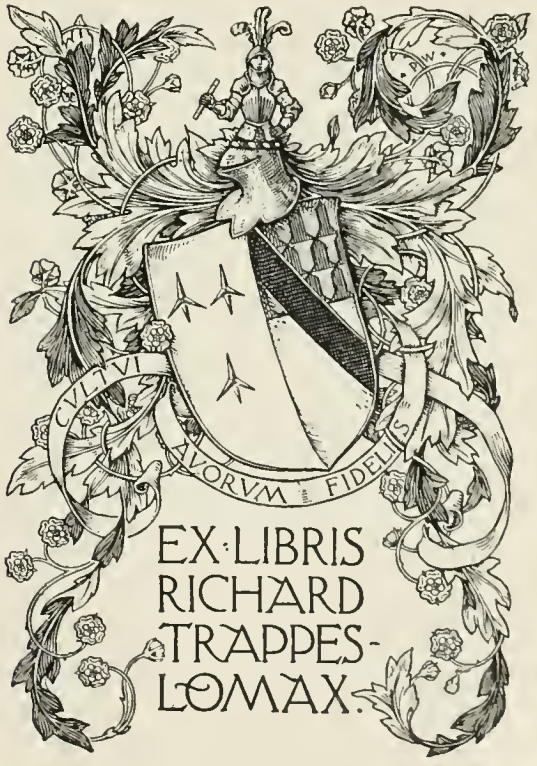
BY W. H. MARGETSON



BY WALTER ESSIE

plate, as it is called. The revived fashion for the use of specially designed labels for books usually eschews heraldry, and prefers a decorative name-plate, except in a few cases, where "canting heraldry," as it is called, is able to picture a man's names by hieroglyphics—*e.g.*, Walter Crane (a jar of water and a bird) and similar cognomens that can be represented by pictured analogy. The decoration usually employed is purely an addition and the book-plate justifies its existence only because the owner's name is (or should be) clearly in evidence. As a rule, the legend, *Ex Libris*, or *E. Libris*, also appears on it. Without raising the dispute whether *Ex* or *E.* is more correct, a conflict which is akin to that of the Big-enders and Little-enders in *Gulliver's Travels*, the legend finally establishes the fact that the label is intended for books, and books only, and is not an ornate luggage label, or florid visiting-card. The term *ex libris*, so often found on a book-plate, is in common use outside England, and is frequently employed at home also to denote the label itself. It is freely used as a noun, an adjective, and a verb, and rises superior to syntax, and occasionally to common sense also. To define this protean word is not our purpose. "He *ex librises*" may, or may not, be a graceful phrase to describe the pursuit of a collector of book-plates; yet, although it would be shocking to meet it in print, it would hardly be surprising. Considering how quickly the bicycle introduced the elegant verb "to bike," anything of the kind is possible. The term *ex libris*, like many another refugee, has taken root in our language. The "Ex Libris" Society, devoted to the study (and amassing) of book-plates, and the "Ex Libris" series, concerned in part with the history of the book-plate, are but two of the many familiar instances of its employment. Another and still more reprehensible intruder, *super-libros*, applied to a coat-of-arms stamped upon a leather binding, and usually applied to the outside of the cover, must be named only by way of protest. No right-minded person uses the hateful term, nor can any logical reason be found to excuse it. Nobody wants to call a coat-of-arms on a carriage a "super-vehiculos," or a crest on a sheet of note-paper a "super-chartos." Even if such charming terms were more gracefully Latinised would they be defensible? *Ex libris* must needs be accepted, if only as a convenient synonym, to avoid undue tautology when talking or writing of book-labels. All the same, we can but regret that "book-label" had not been generally adopted in the place both of "book-plate" and *ex libris*.

In discussing a subject so limited to one definite purpose, as a book-plate needs must be, it is impossible to avoid repeating much that has already appeared in THE STUDIO. Yet in an extra number, which is supposed, by the accepted theory of such publications, to address an audience outside the regular subscribers to the periodical which issues it, it may be pertinent to reiterate certain advice often given before. If the advice be good,



BY PAUL WOODROFFE

BY ELLA E. C. HALLWARD

and is still disregarded by a vast number of people it concerns, its repetition becomes a duty, although, like many monitors who preach duty, the danger of becoming a bore in so doing is fatally close to the writer.

Book-plates appeal, broadly speaking, to two, and only two, classes of people. First, to the collector pure and simple, who does not permit his greed for quantity to be hampered by any regard for quality; that is to say, for artistic quality. He has his own standards of value, among which it is to be feared the beauty of the design plays a very minor part, even if it be not totally ignored.

The book-plate lovers, who form the other class, regard it exactly as they regard any other printed device. If its design is pleasing, they are pleased with it; should it chance to be by a well-known artist, they value it as a specimen of his work. If it shows ingenuity, good technique, and well-managed decoration, they are glad to possess an impression, and even to mount it formally in a collection; but if it be a mere commercial product, or a feeble scrawl by an amateur devoid of taste and skill, the fact that it is a book-plate does not prevent its consignment to the rubbish-heap. A certain class of folk would have you believe that an "etching" or a "lithograph" becomes interesting because of the process used; as another class look upon anything serving the purpose of a book-plate as a covetable specimen. Wiser folk know that many "etchings" are as valueless as the average engraving in a patent medicine pamphlet, and these care no more for a bad book-plate than they do for the "chromo prints" enclosed in packets of cheap cigarettes. There are those who collect all these things; but the "chiffonnier," useful as he may be in the scheme of practical existence, has (or should have) no place in the field of art. Rubbish, be it in the form of book-plates or cigar-ends, is merely rubbish, and charms you no more after it has been sorted, classified, collected, and indexed, than when it reposed in a waste-paper basket, or lay unheeded in the gutter.

It is true that against such a sweeping condemnation of poorly designed book-plates, those of the past should be excepted. As documents (of infinitely minor importance, it is true), they may be relegated to the not very honourable position of mere curios; these fulfil a certain purpose just as

SKETCH FOR BOOK-PLATE BY T. H. ROBINSON

BOOK-PLATE BY
CHARLES ROBINSON

BOOK-PLATE BY
CHARLES ROBINSON

From among the books of
Fred. A. Brown.
CHARLES ROBINSON. 04. JAN.

BY W. R. WEYER

special pleaders find some defence for the collection of postage-stamps. But, except in the case of a very rabid collector, a single example of a worthless type should be amply sufficient. As a hobby for the middle-aged, who do not happen to care for art, and yet need something to give them a zeal for hunting in old book-shops, and rearranging their collection, the common book-plate is popular and innocuous; but we must here distinguish very carefully between the "book-plate" as it is understood by these simple-minded enthusiasts, and the book-plate as it appeals to lovers of art.

For the collector who is omnivorous—and chiefly for him, it is to be feared—many societies exist; and

BY W. R. WEYER

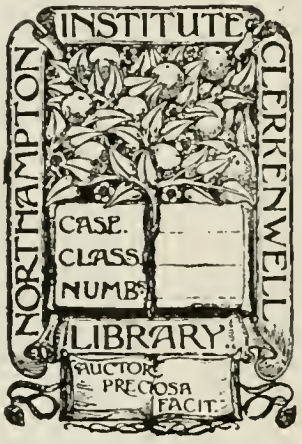
their periodical transactions are but rarely concerned with its art, except so far as heraldry enters into its composition. So the many monographs devoted to the subject—some admirable as literature, and betraying the writer's distinct appreciation for such art as the book-plate offers—are compelled to devote endless pages to the dreary differences between Tweedle-dum and Tweedle-dee to separate their subject into classes—Jacobean, Chippendale, festoon, and wreath, and the like, of which a large number are guileless of art. The sub-

BY W. R. WEYER

ject has, moreover, been subdivided, and volumes devoted to ladies' book-plates, to musical *ex libris*, or to the "plates" of a particular locality, are not infrequent. But although several works on the technical aspects of the plate, with special attention to its engraver, are extant, very few, if any, of the many pamphlets and treatises have been devoted entirely to its design. Therefore, perhaps, it would be best here to regard the *ex libris* solely as a specimen of design; at the same time (according to the creed of the modern craftsman), insisting that to be a good design it must also fulfil loyally the purpose for which it is called into being. But if it were considered only in this aspect, it would not be seemly to declare which examples deserve to be called works of art, and which must take the lesser

but not dishonourable rank of excellent designs. It would be invidious to speak dogmatically of the works of contemporaries, and finality of verdict is seldom within the power of any single judge. The fashion of the hour affects our vision more than we care to acknowledge, so that no doubt much of the chaff that to-day looks like honest wheat will be quickly dispersed to the four winds when other seasons have arrived. If a pattern be "the mode," specious travesties are often able to pass muster, less because they deceive us than because they seem so nearly meritorious, and so nearly as good as their betters that it would be unjust to condemn them entirely. Certainly no attempt must be made to rank all modern book-plates above their true level. A few, but only a few, are entirely admirable as works of art; a larger number are acceptable designs fulfilling certain conditions admirably; but others, even those which find some favour for the moment, are no whit better essentially than many of past dates, which now stand revealed in all their poverty of idea and slovenly or tamely mechanical execution. Again, it is hard to apportion the merit of "the second best" in a given hundred; some two or three (perhaps a half-dozen) would at once be placed first by the unanimous opinion of critics of different views, but from the next batch, representing the current average, each critic would sort out those he chanced to dislike least, and probably no two of such assortments would be the same. Therefore, even among those illustrated here, carefully as they have been selected, there are probably examples which will fail to please some readers. But, all the same, they may be taken as representing the best average of the best efforts of modern designers in this connection.

BY J. WILLIAMS



BY J. WILLIAMS

BY J. WILLIAMS

What a book-plate should be is a large matter to define. But among its essentials are, first, that it bears legibly the name or, at least, the monogram of its owner (that is, of course, assuming it is a non-heraldic plate). It is convenient in many cases that it should also include his address. But this apparently simple addition is likely to bring sorrow upon the owner of the plate. Not because he may change his abode, and so make all the plates incorrect, requiring new ones substituted; that is an obvious but minor trouble; the real danger is that, having divulged his address, the whole tribe of the collectors from the next street to the farthest ends of the earth write to him for copies. Sometimes they enclose specimens of their own plate, very rarely they are even courteous

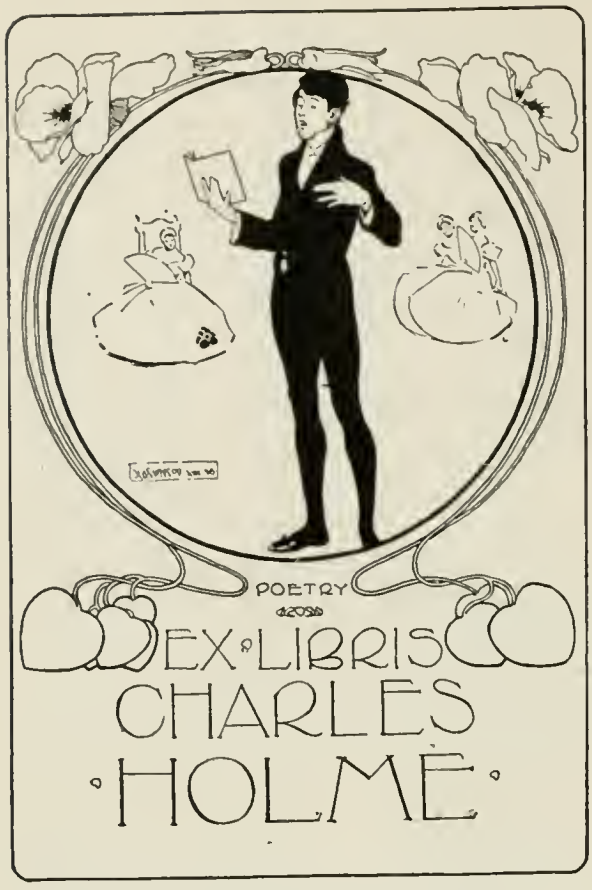
and tactful to the extent of enclosing postage-stamps of a sort the receiver can use in replying. As a rule, they either omit stamps or send specimens of local issues not current here. But the time and trouble involved in replying to these unsolicited demands are likely to bring the whole cult into disrepute, especially as it is darkly

BY D. E. WILSON

hinted that not a few of these pestilent correspondents beg only to sell the plates they have amassed—whether in a collection or separately hardly affects the question. To ask for a gift with a view to future pecuniary profit at once places the demand on the level of commercial advertising circulars, and such applications can be dropped straight into the waste-paper basket with a clear conscience. Only those who have suffered can realise the real nuisance of daily applications for copies of one's book-plate or plates, as the case may be. Any owner of a noteworthy example (especially if his position in life, from whatever cause, makes his address easy to discover) would tell of dozens, possibly of hundreds, of such applications persistently recurring in undiminished numbers. Therefore, unless the plate be for a permanent library, private or public, the owner's address thereupon cannot be deemed essential.

In these days of photographic reproduction, a label need not be limited to one size. As a rule, plates are larger than need be, and too often lose the idea of a decorated label, and become a picture, with the owner's name below. Upon a perfectly satisfactory plate the due prominence of the owner's name as an integral part of the design is essential. It must not be forgotten that a book-plate need not be (but too often is), a sort of pictorial summary of its owner's pursuits and fads. In essence it is merely a printed version of the ordinary autograph that most people inscribe in their books. They do not follow their names with a running commentary, such as: "Bicycles a bit, is fond of roses, sketches a little, keeps bees, admires Egyptian art, is fond of reading, plays golf, keeps a pet kangaroo." Yet some such absurd medley of unrelated facts appears in hieroglyphics on many a plate, mixed up, it may be, with a few great verities—Love, Death, The Triumph of the Obvious, and the Consequences of Eating Apples in Eden — thrown in to knit the whole design together. As well cover a house with pictorial posters announcing its inmates' tastes, or add to a luggage label the political, social, and theological views of its owner, with a few playful allusions to

BY D. E. WILSON



BY J. W. SIMPSON

his domestic habits. That some bookish fantasy may be not merely tolerable but pertinent is admitted. That, if the owner of the plate is a collector of any given species of books, something appropriate should adorn his *ex libris*, is also granted. But while a collector of books on fishing may ask for a rod and the rest of his sporting outfit to be symbolised; if he be only an angler, why state it on the plate? If he is fond of reading, why explain it in the most obviously unnecessary place—his books? That a man should label his bicycle with a reference to his books is not more foolish than that he should label his books with a reference to his bicycle. But to proclaim on his cycle that he cycled, or on his books that he is bookish, seems the most foolish of all.

Nor is even a reading maiden or a youth an ideal motive. It is excellent, but it is also very hackneyed—as time-worn, indeed, as the would be "funny" quotation (*i.e.*, would be "funny" in this context), "The wicked borroweth and payeth not again," which is as apt as it would be to embroider on one's purse, "He who steals my purse steals trash." Such things are like a pun on a man's name; if it be new to the punsters it is sure to be fatally old to the punned-upon, and merely exposes the would-be "funny" person to contemptuous silence, if not to a still more unpleasant experience.

In short, it seems that the one personal taste which is not incongruous when expressed on a book-plate is its owner's *taste* in books. If, like the majority of people, his reading be fairly eclectic—ranging from a shilling shocker to Herbert Spencer, a minor poet to a new humorist—so healthy a taste needs no sign-board announcing the fact. As well say, "I am moderately honest, I pay as little income-tax as my conscience allows, I am as patriotic as I can be economically, and I am a deuced fine fellow at heart, although you might not think it!" Such a confession would hold true for hundreds of thousands out of every million of British citizens. But it is needless to give such a statement publicity; nobody doubts it!

Did the whole object of a book-plate depend upon its appearance in the albums of fellow-collectors, such absurdities might be less unpardonable. Advertisement is a great factor in modern life; and those who thus utilised a hobby to advance their own im-

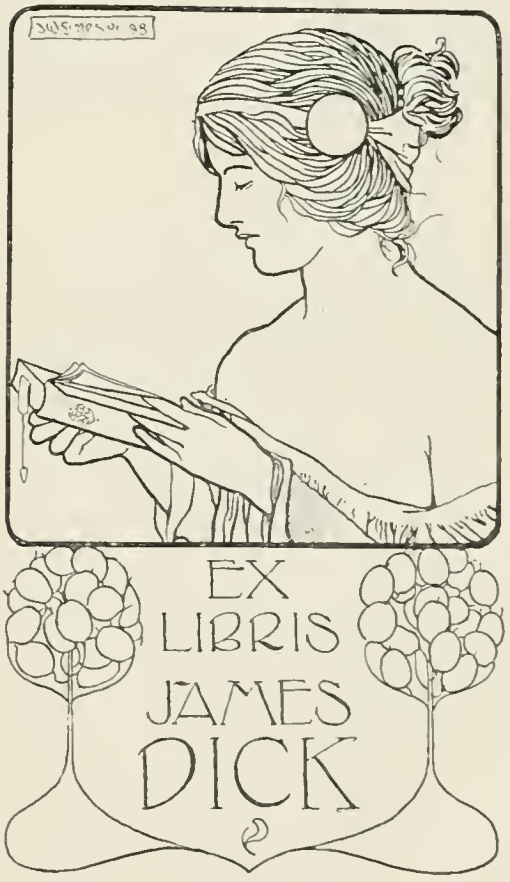
BY J. W. SIMPSON

BY J. W. SIMPSON

portance would show some reason for "playing it for all it was worth." But to stick in one's books these pretty, self-selected autobiographies, expressed through the medium of picture language adapted for infant minds, is folly. In the ordinary course of events a man's books do not pass from his possession during his life, and why therefore need he make note of his current taste in each one? Or if he is preparing for posthumous advertisement, why put in his books that which good taste has long banished from tombstones?

An Englishman usually prides himself upon his reticence concerning his personal tastes and affairs, a habit jealously guarded for centuries and not to be set aside by the allurements of a "pictorial plate." Even the most foolish person is apt to find his tastes ripen (or decay) with years, and the heroes of his youth rarely survive; consequently, if he elects to have certain authors permanently immortalised as his household gods, he is driven either to the banal choice of "Shakespeare and the Bible" (as one current design has it), or else he sees with regret a proclamation of his loyal devotion to the names of authors whose allurements he has outlived.

It is strange to find that collectors, as a rule—even cultured people—are unconcerned with the artistic reticence of the book-plate; indeed, not a few instinctively distrust and dislike those specimens which betray even a slight value as designs. Mixed symbolism, jumbled hieroglyphics, faltering technique, and hackneyed imagery find favour in their eyes. But if collectors of this class were enthusiastic about heraldic design to the exclusion of all else, we might pardon their chary recognition of these specimens of so-called "pictorial plates,"



BY J. W. SIMPSON

which your genuine collector regards much as "the proud scion of a noble race," with many quarterings on his shield, looks down on one who has but a doubtful right to a crest, and conscious of the extreme uncertainty of his claim to armorials, contents himself with a monogram. Yet the most rabid collectors instinctively accept without protest the meanest, poorest devices a tradesman offers them, and so far seem to have made no consistent effort to restore the once noble science of heraldry to its true dignity. This is the more regrettable since among the earliest armorial

BY M. E. THOMPSON

plates are some designs by Albert Dürer, and in the first centuries of their use, many armorial devices of real beauty, considered solely as decoration. That the English "Ex Libris" Society has not been specially anxious to improve the designs for book-plates is the worst truth to be urged against it. For if a representative society does not display, by advice and practice, a real desire to raise the artistic merit of the objects whose collecting it deems worthy, it has missed a peculiarly timely opportunity. No personal respect for its individual members can be allowed to stand in the way of plain-speaking. Judging from the criticism of new and old plates published in its official publications, the personal plates of some (not all) of its officers, and the rubbish prominently displayed at its annual exhibitions, it would be scarcely an exaggeration to declare that its influence has been positively harmful, or—taking the most lenient view—absolutely nil, on modern design. That contemptible designs should be passed over in silence is bad enough; but when, as has been often the case, quite inferior designs have been awarded places of honour, and first-class work has been stuck in odd corners, it is needful to protest openly against its neglect of a patent duty. This is urged against the attitude of the exhibitions as a whole, not in favour of one artist above another, or of one style of design. There are dozens of good styles—from the beautiful engravings of Mr. C. W. Sherborn (which the Society appears to appreciate fully), the etchings of Mr. G. W. Eve, the pen-drawings of Mr. Erat Harrison and Mr. W. R. Weyer—among heraldic designers, to the legion of draughtsmen who turn out so-called "pictorial plates." Whether you choose mediæval styles, old German, Rococo, French, or the latest mannerism in black-and-white, there are always men who do admirable work in their chosen style, and others who are merely feeble imitators, copying all the weaknesses of their models and omitting the redeeming merits.

It is surely not asking too much of a book-plate that it should betray both idea and adequate execution. Possibly, if either the idea or its rendering is superlatively good, one may forgive the absence of the other quality; but when both idea and execution are tame and foolish, when neither symbolism nor decoration are more than trite and hackneyed, when the whole design has but one dominant note, and that is "arrant vulgarity," both in idea and

BY M. E. THOMPSON

BY J. WALTER WEST

execution, strong words are needful, and unless the book-plate is to become contemptible, some of its admirers should come forward to purge their collections of unworthy specimens. Especially is this true of heraldic plates to-day. A bare half-dozen designers could be found whose work is above the level; the rest are mere commercial engravers, with a deadly dull ideal of neatness as their one aim. Their designs possess no "colour," as an artist understands the work in their black-and-white; no "decorative" feeling, as the old heraldic artists possessed in remarkable degree; no attempt at vigour or splendour of design, both characteristic of the best plates; but in place of these sturdy qualities we find prim little motives mechanically drawn with a thin scratchy line, absurd deference paid to "tinctures" (a late innovation), and not an inch of real "drawing," real invention, in a hundred examples. Compare, for instance, a lion as the old men drew him, with the jejeune beast rampant (in name only) on most modern plates, or even a conventional form, such as the *fleur-de-lys*, as we find it on shields at Westminster Abbey and elsewhere, with life and strength in its lines, contrasted with the geometrical figure, dull and formal, that represents it to-day. There are certain liberties which must not be taken; but, as Mr. G. W. Eve, one of the most accomplished heraldic designers, has said:—

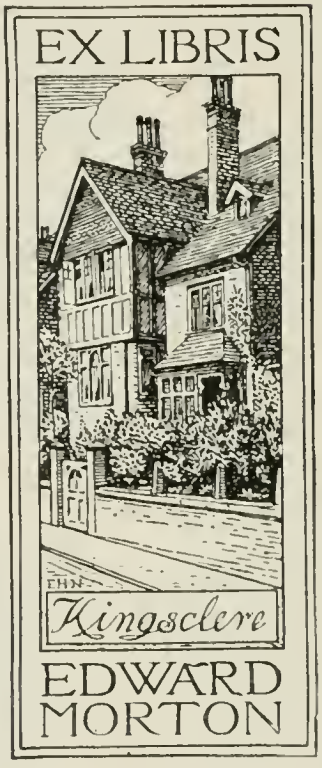
"Heraldry must be treated with the same consideration for the ordinary principles of good design that would be applied to any other species of composition. It has too frequently been the custom to regard heraldry as something of so profoundly a mysterious nature that it was thought to excuse poverty of invention, ignorant drawing, and incoherent composition. . . . Every form of art has peculiarities which more or less control its technique, and heraldry no less than others; but that is all. Artistic weakness is no less weak because it is heraldic." While heraldic forms must needs be not pictorial and realistic but conventionalised to a great extent, yet there is all the difference between a lifeless copy of a dead convention and a new type evolved by the worker. Nor, as drawings alone, do the heraldic plates of to-day fail to satisfy one; they are usually vignetted groups of arms—*i.e.* enclosed in no panel, or if enclosed, in no way conforming to the proper decoration; yet few subjects are more suitable for filling a rectangular, a circular, or almost any normal shape, than those of heraldry, where with mantling, ribbons and other devices, there is precedent for every form of treatment, except the pitiful idea which obtains in most illustrated Peerages and works of the same sort, or on the engravings of modern silver ware, the type that has been accepted as fitting on the commercial book-plate for years past.

BY J. WALTER WEST

Hence modern heraldic *ex libris* of worthy design, always excepting the finely engraved copper-plates of Mr. C. W. Sherborn, the etched plates of Mr. G. W. Eve, a few by D. Y. Cameron, and possibly one or two occasional examples by men of lesser note, are non-existent. In pen-drawn designs we find Mr. Erat Harrison and Mr. W. R. Weyer almost alone in even an attempt to use heraldic forms with any feeling for modern decoration, although those by Mr. Harry Soane, if not very novel in treatment or varied in idea, are distinctly removed from the average level, and deserve their rightful meed of praise. Therefore the heraldic plate is but sparsely represented here.

Among modern designers for pictorial *ex libris*, Mr. E. A. Abbey, R.A., has composed a trio of characteristic and delightful drawings for *Austin Dobson*, *Edmund Gosse*, and *J. Brander Matthews*, three authors of note who (I believe) have each decided to refuse a copy of his plate to all and sundry collectors who write desiring exchanges. It is not fair to make public many of the designs herein reproduced or referred to without stating the attitude of the owners of the first designs noticed, which is being adopted by many other owners of plates; an attitude fully justified by circumstances, and one likely to become still more general as the army of persistent collectors increases its demands.

BY E. H. NEW



BY E. H. NEW

BY E. H. NEW

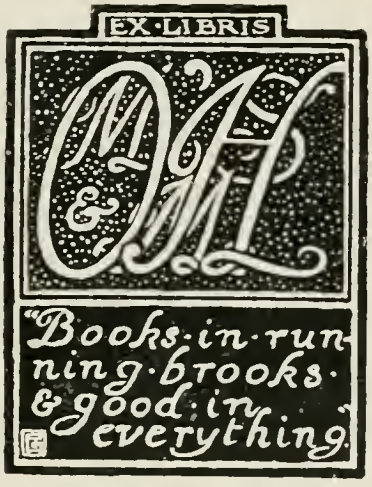
Reproductions of Mr. G. W. Eve's etched plates give so poor an idea of their quality, as proved by several attempts made elsewhere, that here it has been thought best not to attempt it. But had it been possible to give good impressions of the *Rouge Dragon* plate or of those for *George Edward Cokayne*, and half-a-dozen others, his full right to the very highest praise for heraldic *ex libris* would be unquestioned. Employing etching usually, he gains a certain force which copper-plate engraving rarely, if ever, achieves. His drawing is crisp, his floral forms recall the best examples of Gothic carvings, his sense of composition and spacing leaves nothing to be desired. In short, within the limits of the armorial plate he is in the very front rank; to say more would be needless, to say less would be ungracious in face of the plain facts evident to any observer. The following is a fairly complete list of his finished designs, to which should be added two, if not three plates, executed for her Majesty's library at Windsor Castle:

W. Flory, 1891; *Frederick B. Senior*, 1892; *H. Astley Phillips*, 1892; *W. H. Weldon*, 1892; *Evarard W. Barton*, 1892; *A. R. M.*, 1892; *Sir David Evans, K.C.M.G.*, 1893; *W. H. Weldon*, 1893; *R. E. H. D.*, 1894; *Howell J. J. Price*, 1894; *The Duke of Argyll, K.G., K.T.*, 1893; *Dragon*

Crest Plate, 1893; *Algernon Sidney Bicknell*, 1894; *Philip Wm. Poole Britton, F.S.A.*, 1894; *Stewart Beauchamp Gwatkin*, 1894; *W. H. Weldon*, 1895; *R. S. Mansergh*, 1895; *Sidney Bicknell*, 1895; *R. S. Mansergh*, 1895; *G. E. Cokayne*, 1895; *E. Tautz*, 1895; *James Frederick Chance*, 1895; *Elizabeth Anne Bostock*, 1895; *Everard Greene, F.S.A.* (Rouge Dragon Pursuivant), 1895; *W. Swaine Chishenhale-Marsh*, 1895; *Thomas Green*, 1895; *H. Farnham Burke, F.S.A.* (Somerset Herald); *John W. Walker*, 1896; *Georgii Alexandri Lockett*, 1896; *C. V. S. Downes*, 1896; *Sir John Barran*, 1896; *William Farrer*, 1897. All the above are etched except *Flory* and *Senior*, the former having been engraved from his original pen-drawing; the latter was processed.

To find Mr. Walter Crane early in the field with *ex libris* is far less surprising than to discover that he has not designed half-a-dozen all told. Those for

BY J. J. GUTHRIE

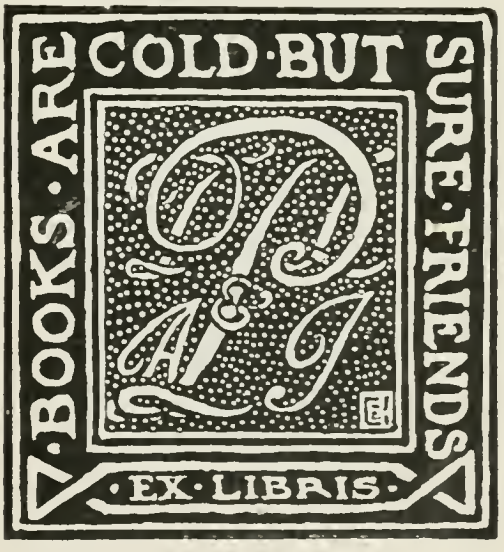


BY J. J. GUTHRIE

his own use, for the late *Frederick Locker*[*-Lampson*], for *May Morris*, for *Alexander Turnbull*, and for *Clement Shorter*, have been so often reproduced, that it would be superfluous to illustrate them anew. The happy hieroglyphics expressing the owners' names, in "Turn-bull," or his own plate, have already been referred to.

Mr. W. H. Foster, of Plymouth, has executed a number of plates which find considerable favour with members of the Ex Libris Society. If some, considered solely as designs, appear to be over full of details, yet others reveal capable craft, and pleasant invention, notably those for *William Bethell*, 1894. Mr. Fincham gives the names also of *William Bethell*, 1895, *George Collett*, *Reginald Kelly*, *John Grainger Leonard*, *F. Mitchell*, *Henry W. Nurce*, *Col. W. F. Prideaux* (two designs), *Plymouth Free Library*, *Sellers*, *G. A. Touch*, *Rev. B. W. J. Trevaldwyn*, and *W. H. K. Wright*.

The powerful and striking design of *ex libris* for *T. Edmund Harvey*, by Cyril Goldie, is at once a fine piece of work, and peculiarly exemplifies the grim



BY J. J. GUTHRIE

BY R. WAUD

fancies which this young artist affects. It is rarely that themes are expressed with the virility and command of line that distinguish this.

Mr. J. J. Guthrie, a young artist whose career for some years past has not been overlooked by those interested in new developments, has just come to the front with a number of clever drawings, executed in a manner founded but slightly on his predecessors. A really beautiful *ex libris* for *Joshua Buchanan Guthrie*, very well composed, and one for *Edward John Sachs*, have been illustrated several times elsewhere; here he is represented by two pure labels which, if they fail to show his full power, are pleasant by reason of their simplicity; and by a very graceful unnamed design of a girl in a cowl holding a book. He has done other noteworthy designs for *William A. Bowrie*, *Arthur Lyman Churchill*, and *John Jackson Guthrie*. The charm of Mr. Guthrie's work rests no little in the mastery of his own convention of white on black, which is more fully expressed in his illustrations. Mrs. Arthur Gaskin (Georgie Cave France) seems to have done only a few *ex libris*, one for *Andrew W. Tuer*, another for *William Neish*, and an anonymous plate (illustrated in Miss Labouchere's *Ladies' Book-plates*), being all that come to mind.

Mr. W. H. Margetson's plate for *Edward J. Margetson* (page 4), with a singularly charming figure of "Music" thereupon, has set a standard which it is to be hoped he will often follow. Another, for *Bessie Lyle Hatton*, was illustrated in *Ladies' Book-plates*, but a very elegant circular plate of this design appears not to have been reproduced so far.

The one plate Mr. Talwin Morris has designed is also a "joint-plate," according to *ex libris* termiology; that is, it is a plate for wife and husband. The original is in two colours, green and black. It is a delightful example of a true label-device; as one would have expected from a designer of such originality and refinement.

Mr. Paul Woodroffe, one of the most felicitous designers of pure ornament, has done but a few plates, a very dainty pictorial scheme for *Lilian Mooral*, an armorial for *F. N. Carr Wallace*, and one for *Richard Trappes-Lomax* (page 5), here reproduced for the first time.

Mr. Charles Robinson, the artist of Stevenson's "Child's Garden of Verse," and many another book treasured by collectors, appears here for the first

BY P. J. BILLINGHURST

BY P. J. BILLINGHURST

time as a designer of book-plates, with a very typical and elaborate composition for *Fred. W. Brown*. Mr. T. H. Robinson is represented by a sketch design for his brother's plate; a suggestive decorative scheme, which will doubtless be worked up into a very distinguished *ex libris*. Mr. G. W. Rhead, joint artist of a great illustrated edition of Bunyan's "Pilgrim's Progress," just about to appear, is represented by a single plate, with his own monogram. Whether he has done others or not, Mr. Fincham and the rest of the authorities have no note of them.

The pretty little design for *Maud Mackinlay* by Miss Ella Hallward, reproduced on page 6, is an excellent example of the technique she has made her own, and a distinctly pleasant, unpretentious book-plate.

Mr. W. R. Weyer is one of the few heraldic designers specially excepted from the adverse criticism which the majority deserve. His pen-drawings at times approach the delicacy and strength of copper-plate engravings. His source of "colour" in black and white is good, and as heraldry experts approve his manner, so artists approve his compositions. Plates for *Anthony Atthill* (four), *Major Philip E. Back* (two), *Ernest Felice*, *W. F. Green*, *Mark Knights*, *H. T. S. Patteson*, *Thomas J. Scott*, *William Weyer*, and *W. R. Weyer*, show him in purely decorative, and in armorial examples, and the later plates witness a great advance in technique and mastery of his material.

Mr. P. J. Billinghurst, with a design for *Kate Pembury*, here reproduced, shows his fondness for animal forms, which but recently was more fully appreciated in THE STUDIO. It is a pleasant composition, if hardly sufficiently "a label" to be quite admirable as a book-plate.

Mr. John Williams is a very prolific designer, and one, moreover, whose work improves on acquaintance. For if not singularly novel, it obeys the convention of a decorated label, supplies clearly legible inscriptions, and leaves nothing to be desired in straightforward technique. His designs, according to Mr. Fincham's list, include

Ex Libris Huberti Bland.

BY LAURENCE HOUSMAN

ex libris for *Edward Ayres*, *H. B. Ayres*, *H. B. and R. L. Ayres*, *A. R. W. S. Clark Kennedy*, *Edward Crabb*, *E. Crawshaw*, *R. W. L. F. Dunnett*, *Gertrude H. Edlmann* (two), *Herbert Edlmann*, *H. W. Fin-*

BY JAMES CADENHEAD

cham (three), *W. A. Fincham*, *Mary Constance Hall*, *Sophie Elizabeth Hall*, *Arthur Hummard*, *Val Longman*, *T. O. MacDowell*, *Hugh Giffin McKinney*, *Nathaniel Micklem*, *W. T. Mitchell*, *George M. Mills* (two), *Alex. Neale*, *W. Neumegen* (two), *F. W. Oliver*, *Mary King Roberts*, *Charles W. Roe*, *John W. Sherwell*, *H. C. Shuttleworth* (two), and *G. W. Wilson*.

Mr. Laurence Housman has done a most ingenious plate for *A. W. P*[*ollard*], which the owner consistently refuses to allow to be reproduced; and much as one regrets his decision, one can but admire his consistency in keeping for his own enjoyment a thing that by its very nature is intended for private personal use. Other designs for *Hannah Brace* and *Robert and Evelyn Benson* have been reproduced elsewhere; a comparatively recent design for *Hubert Bland* (page 19) has not been reproduced before. Why more people do not endeavour to secure designs by Mr. Housman (cut on wood, if possible, by his sister) is a mystery. Perhaps he declines commissions, for there seems no other logical reason for that most ingenious and accomplished draughtsman being represented by such a small number of book-plates, which his art would at once raise to something worth possessing, worth treasuring.

Mr. J. W. Simpson, a new comer in the field, has already won his spurs; at the recent exhibition of the *Ex Libris* Society, a group of his work was the most satisfactory novelty in the collection. Here we reproduce plates for *James Dick*, *Cissie Allsopp*, and the artist's own *ex libris*. Another for *Charles Holme*, with a cleverly drawn figure of a poet reciting his verses, was also shown at the Westminster Exhibition. The accomplishment shown in all these is too evident to need any further comment.

Whether Mr. James Cadenhead has designed many plates is not clear, but the admirably simple device for the *Scottish Arts Club*, here reproduced, augurs well for them if he has. The space is well filled, and although the lettering "Ex Libris" is needlessly large, and not satisfactory in itself, the whole plate is a happy and pleasant composition. The second plate, for *Charles Martin Hardie*, suffers a little from the top lettering.

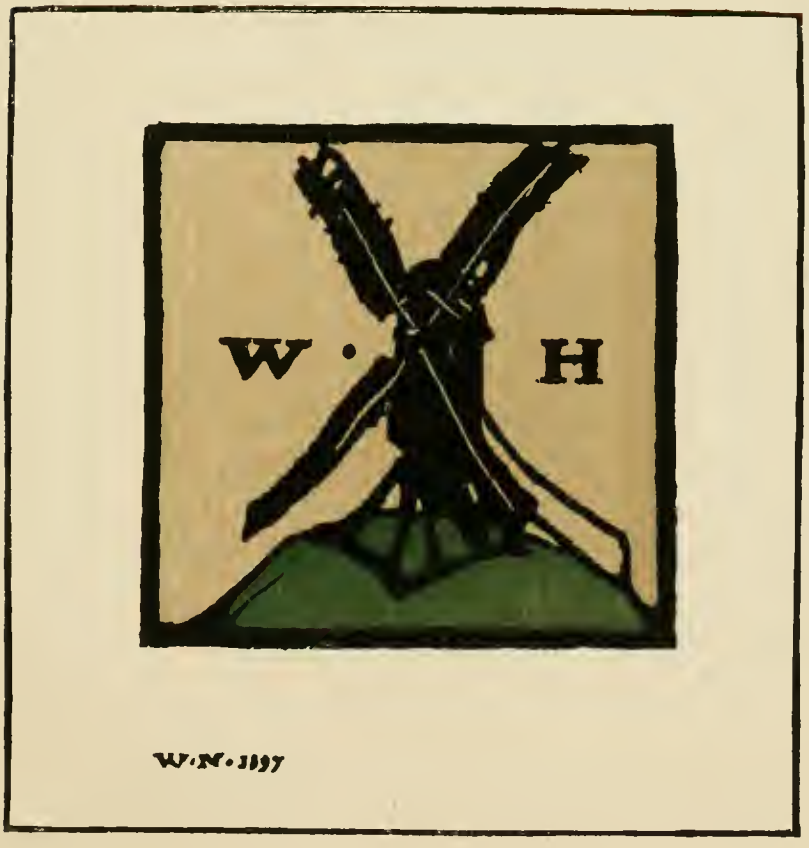
Mr. J. Walter West, some short time ago, with two or three harmonious compositions of figures and foliage, set a new style which others have not been slow to practice. Nearly all his designs have already appeared in THE STUDIO, so that it would be superfluous to describe any more fully. They include plates for *E. G. Betts*, *S. Reynolds Hole*,

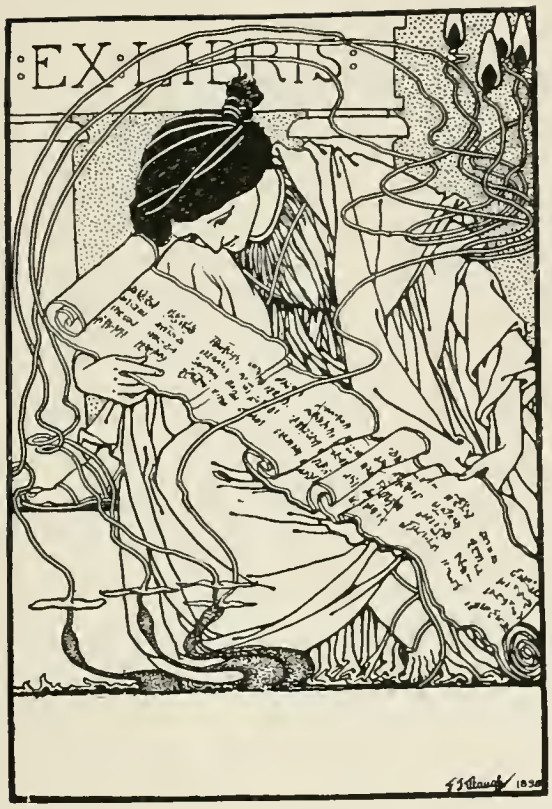
BY JAMES CADENHEAD

TWO BOOK-PLATES
BY W. P. NICHOLSON

TWO BOOK-PLATES
BY W. F. NICHOLSON

Ex Libris Phil May
W·N· 1895


W · H
W·N· 1897



BY J. J. WAUGH

Benjamin and Janet Haughton, *Edith E. Waterlow* (a charming exception to the generally tasteless portrait-plate), *Joannis Watson*, *J. Walter West*, *Charles Bickersteth Wheeler*, and *E. Lilian Wise*. Nearly all are in outline, with slight shading, and as a rule "vignetted," that is, not enclosed within rectangular borders.

Although Mr. E. H. New is far better known from his illustrations to sumptuous editions of *The Compleat Angler* and Gilbert White's *Selborne* than as a designer of book-plates, yet he has done quite a fair number, some of which must needs be ranked very highly. On all the admirable design and placing of the lettering are conspicuously good; few, if any, modern artists are more worth study for alphabets and the way to use them. The decorative treatment of architecture also finds expression on several plates, notably on those for [*Rev.*] *Richard R. Philpots*, *River House*, *Hammersmith*, the front of a fine old red-brick building adjoining William Morris' late residence, Kelmscott House, and others for *C. E. Matthews* and *Edmund Atkinson*. A panel of well-arranged lettering with an ornamental initial and tailpiece, for *Herbert New*, is a model worth imitation, except that its excellent simplicity and simple excellence are hard to paraphrase. This latter, as well as a fine design of a kneeling knight in armour, for *Montague Fordham*, and one with the motto "Wondrous indeed is the virtue of a printed book," for *Rees Price*, were cut on wood by the Birmingham Guild of Handicraft. A rather curious plate of a "primitive" hillside landscape, surrounded by the legend "Over the margin, after it follow it, follow the gleam," "*William and Katherine Childs their book*," must not be forgotten. A somewhat stately design, recalling a seventeenth-century title-page, for *William Malin Roscoe*, is a good example of Mr. New's beautiful lettering and his fine sense of its employment. Other plates for *Edward Evershed Dendy*, *Edward Morton*, *Herbert B. Pollard*, *J. G. Gardner-Brown*, *F. Chapman* (*Mrs.*), *B. Alcock*, *A. Fowler*, "1 *Highbury Terrace*," and *Mrs. J. Sharpe*, exhibit his invention in various methods, all being marked by the relation of their design to a printed page, a "bookish" quality that makes them especially fit for their purpose.

Mr. W. P. Nicholson's little plate for himself, a "neo-primitive" woodcut of a tiny beehive with his initials at the side, the girl with a "coster'ich" feather in her hat for *Phil May*, and the coloured design for *W. H.*, seem to be

BY J. J. WAUGH

the only three he has done. That each, in a way, is typical of his art may also be said; although, remembering his later triumphs, perhaps it would be more exact to say, typical of his method.

BY GORDON CRAIG

If Mr. Lewis F. Day has designed many plates, they are unknown to collectors; indeed, Mr. Fincham does not include a single specimen. That for *Harold Gabriel Morrish* is a pure name-label, with clear interwoven lettering left white, and a motto, "Reading makes a full man," against a dotted ground, after the manner of old woodcuts. It is such a very pleasant example of its kind that one wishes for more by the same hand.

BY GORDON CRAIG

Mrs. Percy Dearmer, with designs for *Millicent Fawcett*, *Marian Alexander*, and a few others, shows the same regard for straightforward simplicity of treatment that characterised her illustrations to *Wymps*. If the book-plates represent her less-matured effort, they are eloquent in promise, now, as we all know, fulfilled.

Mr. Alfred Parson's charming little plate for *Austin Dobson*, although it serves for a vignette in a volume of poems, must not be overlooked because it has done double duty. Mr. Fincham also credits him with a signed book-plate, *Gleeson White*, but I have never seen or heard of such a plate, nor do I possess one "signed A. P. in ligature," so the mystery must remain unexplained.

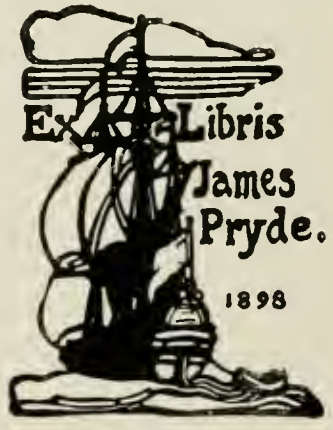
Mr. Hugh Thomson, the legitimate successor of Randolph Caldecott, in the plate for *Ernest Brown*, displays the sterling qualities which have won him deserved popularity.

Mr. F. C. Tilney represents to many the ideal of a modern designer, and certainly if minute detail, excellently wrought, with bookish sympathy, are the chief qualities, he exhibits them fully. But the very elaborate method he employs seems rather out of place on a label, and somewhat defeats its own end. For a label is a thing not intended for minute study, but to fulfil its purpose at a glance. His designs for *A. Bilborough*, *Geo. H. Evans*, *George Kitchin*, *Rupert Oswald Smith*, and *Thomas J. Wise*, have been reproduced elsewhere.

Mr. Aymer Vallance, in the armorial plates, shows himself a loyal disciple of the best traditions of heraldry, the only detail which seems inconsistent being the use of "tinctures"; but some centuries of precedent can be quoted in their support, although we fancied they had crept in at a period far too late to attract Mr. Vallance's sympathy.

A few compositions, full of fancy and happy thoughts, by the late Mr. Warrington Hogg, which have been reproduced in THE STUDIO and elsewhere, keep green the memory of a young artist who died soon after his talent for black-and-white had begun to find expression. Some eight only are known: for *A. G. and N. Bell*, *Edwin Buckman*, *E. Granville Hogg*, *Warrington Hogg*, *Winson Ramsay, M.D.*, *Agnes J. Rydd*, *Leveson Scarth*, and *Gleeson White*.

Miss Violet M. Holden, sometime of the Birmingham School of Art, has done several plates: one, for *Edith Goodman*, has been reproduced in THE STUDIO.



BY GORDON CRAIG

Mr. W. H. Hooper, the well-known engraver

BY C. F. A. VOYSEY

on wood, has designed a fair number of plates, which are justly prized by collectors, a very quaint "gallows'-tree" design for *Andrew White Tuer*, and one for *Charles Keene* (it is said), being most familiar.

Mr. Robert Hope, of Edinburgh, on a plate for a well-known expert—*George Clulow*—shows a portrait of the owner seated in a cosy corner surrounded by books and *bric-à-brac;* another, for *James H. Annandale*, is by the same hand.

Mr. Gordon Craig, in his unique monthly magazine, *The Page*, has issued many impressions of original book-plates designed and cut on wood by himself. They fulfil the purpose of a label so simply and directly that one is tempted to value them even above their genuine worth, which is by no means slight. It would seem that Mr. Gordon Craig, almost alone among modern designers, has recognised that a simple device is more suitable than an elaborate design. The *ex libris* for his mother, *Ellen Terry*, with a little map, a circular wreathed plate (unnamed), others for *Martin Shaw, Miss Norman, Miss Edith Craig, Miss Lucy Wilson*, "*R. C.*," and a design of a ship, have appeared in *The Page*, and here we reproduce three more, *G. C.*, *Edy*, and *James Pryde*, equally typical and delightfully appropriate.

Mr. C. M. Gere, another of the Birmingham School, has few standing against his name; a fact to be regretted, since those for *E. H. New* and *A. V. Paton* (both illustrated in Castle's *English Book-plates*) are distinguished by an ordered simplicity which is rare in all decoration, and especially on *ex libris*.

The few plates by Miss Kate Greenaway have all been reproduced before. Four are for different members of the Locker-Lampson family, and the fifth and least known, for *Sarah Nickson*. One, a simple inscription with an ornamental border, is an excellent example of a pure label, so prettily designed that it is worth a hundred more elaborate compositions.

Mr. E. Slocombe, R.E., does not appear in Mr. Fincham's very careful, if not exhaustive list, but at least an etched plate for *Ethel Selina Clulow* is proof that the skill we appreciate in other fields of art has found expression in an *ex libris*.

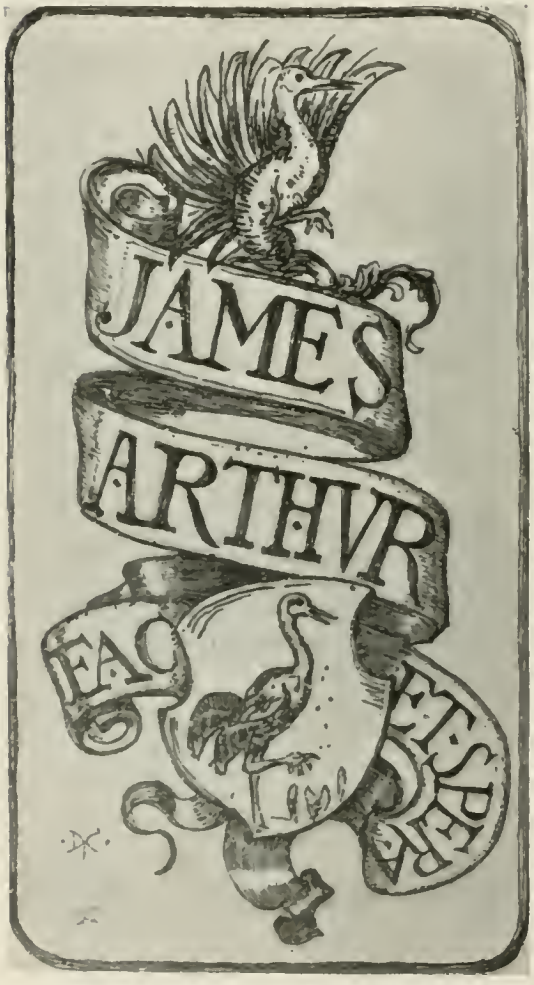
Possibly an unique example of a book-plate by Simeon Solomon is familiar to many who are not aware that it was designed especially for Mr. Oscar Browning, as, almost alone among "pictorial"

BY C. F. A. VOYSEY

plates, it bears neither the initials nor the monogram, much less the name, of its owner.

Mr. C. F. A. Voysey, as we might expect, obeys the limits of a label, and creates a "device" rather than a picture. In his own book-plate and those for *King Alfred's School* and *Charles Stewart King*, reproduced on page 25, we find simplicity of form, bold lettering, and the label-like quality that satisfies the theory of an ideal plate. Of course there are many ideals, and it is open to each person to choose or invent his own. But certainly Mr. Voysey has grasped the essentials of one well-considered ideal.

At least one book-plate design was prepared by the late Sir E. Burne-Jones; it was even engraved, but whether copies have ever been printed seems doubtful. Certainly no collector has yet been able to show an example, and the lady who owns it has never lent a copy to any exhibition.



BY D. Y. CAMERON

BY D. Y. CAMERON

Mr. Selwyn Image has never designed a book-plate, a fact so surprising, considering that his art would surely find sympathetic expression therein, that if he were passed over in silence it might be misleading.

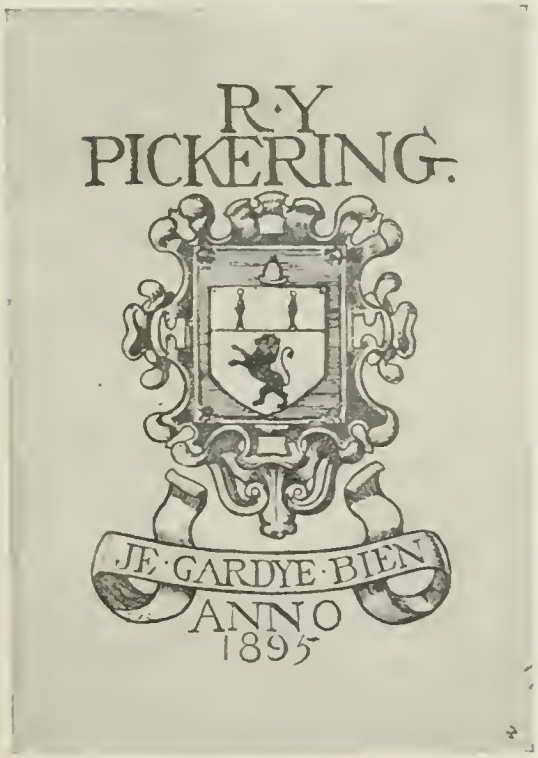
The one design, so far as collectors know, which the late Sir John Millais executed (for Sir Christopher Tatton Sykes), is so fine that it arouses regrets that the great illustrator never executed other book-plates. The decorative feeling is admirable: it is essentially a label, with a coat-of-arms on a triangular shield, partly covering an oval panel, wherein appears St. Christopher bearing the Holy Child. Young students, led away by the affectation of the moment, should return to this little masterpiece, and take its lessons to heart. It shows that a great artist can ennoble a label, and yet keep it strictly within its utilitarian limits.

Mr. Thomas Graham Jackson, R.A., has done some few *ex libris*, one of which, *Aliciæ Mariæ Jackson*, is illustrated in Miss Labouchere's monograph. Others are for *Caroli Thomæ Arnold*, *Collegium Brightoniense*, *Thomæ Graham Jackson*, *Alex. Waldemar Lawrence*, *An. Æt.* 21, 18 *Maie* 1895 (the record of age is so

unusual that the inscription is worth quoting in full), *Caroli Lancelotti Shadwell*, and *Collegii Wadhami in Acad. Oxon.*, are duly recorded by Mr. Fincham.

Miss Celia Levetus, who is the most fertile of lady designers of book-plates, uses a thick bold line with considerable felicity. Indeed, for their "colour" alone, they deserve a very high place, but they hardly escape the charge of reiterating the rather too common motive of a figure reading — appropriate, but tedious after a certain time. The very successful *ex libris* for *Florence Levetus* is a model of its kind, and a very pretty kind it is. Others for *Jennie Cohen*, *Daisy Levetus*, *John B. Treadwell*, *Reginald Grundy*, *Joe Burroughs*, *Violet Holden*, *Edward R. Taylor*, *Nelly H. Taylor*, *Edith Mason*, *Joseph Henry Wilkinson*, *John S. Nettlefold*, and *Margaret Robertson*, are described, and many illustrated in the *Ex Libris Journal*, August 1897, together with an appreciative article on the artist.

One had hoped that a book-plate for the *Architectural Association* (1889), by Mr. W. R. Lethaby, would be the precursor of a notable series; yet, with the exception of another for the *Labour Department, Board of Trade Library*, we still wait further examples of Mr. Lethaby's taste and invention in this connection.



BY D. Y. CAMERON

BY D. Y. CAMERON

Mr. H. Stacy Marks made a large number (Mr. Fincham records forty-five examples) of pleasant black-and-white drawings, some of which, by the addition of the owner's name below, became orthodox *ex libris*, while others are more essentially book-plates. As designs they are of varied excellence. A famous one, for *Frederic Locker*, another for *T. J. Barratt*, and the artist's own plate, are admirable examples of their class. But no few of the rest, whether of a reading figure or not, are only pictures made to pass as book-plates. This in no way weakens their artistic interest, but it removes them to some extent from our consideration here. The genial *raconteur*, in his interesting "Pen-and-Ink Sketches" (2 vols. 1894), devotes his last chapter to *ex libris*, and rates the *Ex Libris Journal* on its illustrations, imploring it "to cultivate a better taste by giving examples which have something more to recommend them than the piles of books, defiant of the laws of perspective, or the ill-drawn armorial coats devoid of composition or decorative

BY A. K. WOMRATH

feeling, we see so often in its pages." He also tells us he kept a folio, labelled the *Dusthole*, in which to deposit many of the specimens sent him "in exchange;" for he was a keen collector. Indeed, after reading this chapter again, with its reproduction of his own plate—Death, a skeleton in jester's costume, studying a shield bearing the monogram H. S. M.—which he says represents "Death grinning at the vanity of the painter in supposing that his name would be remembered by posterity," one feels inclined to own that the idea of an *ex libris*, as he conceived it, is both consistent and pleasant, even if it approaches a picture more closely than seems desirable to us.

Mr. Phil May has made a design, used as one of Mr. Clement Shorter's *ex libris;* but, if memory may be trusted, it appeared first as a picture, therefore is only technically a book-plate; although its subject, a group of monks poring over the facetious works of Master François Rabelais, is apt and mirth-provoking.

The etched plates by Mr. D. Y. Cameron occupy a unique position among modern *ex libris*. No other worker has developed the peculiar quality of the etched line so superbly on a thing so trifling and ephemeral. Reproductions, however, fail to convey fully the actual beauty of the original impressions, where *retroussage* adds a charm of its own. But, considered wholly as designs, they are at once new and super-excellent, with well-drawn lettering taking its due importance in the scheme. Impressions from the plates for *Joanna Cameron* and *Katherine Cameron* were given in Miss Labouchere's "Ladies' Book-plates"; other designs, in the same admirable manner, are for *J. Craig Annan*, *James Arthur*, *Jeanie Ure Maclaurin*, *James J. Maclehouse*, *Robert M. Mann*, *John Maclaren*, *Robert G. Paterson*, *R. Y. Pickering*, *James Henry Todd*, and *John Macartney Wilson*. They are among the rarest plates in modern collections, and

BY A. K. WOMRATH

BY WALTER L. EMANUEL.

also among the best, a combination by no means often found.

Mr. A. Garth Jones, a young artist of very strong individuality, whose work is frequent in the *Revue Illustrée* and the *Quartier Latin*, and makes his first appearance this year in book form with some illustrations for poetry, has done several *ex libris*. The one for *G. Oliver Onions* is an excellent type of Mr. Jones' admirable use of the pen-line, and also reveals his contempt for "pretty faces," which at times he carries a little too far. To say that the vigour of his design suggests old German woodcuts is true, but as regards their invention, he is singularly free from the influence of past or present artists.

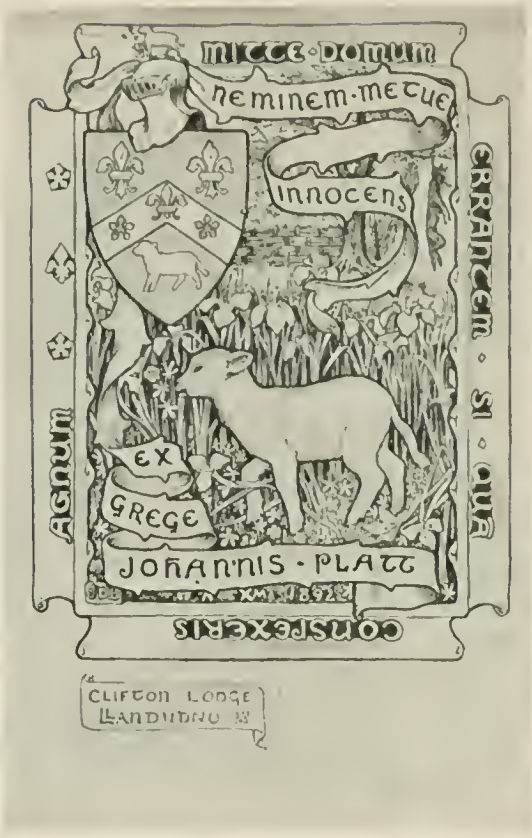
A pleasant if rather crowded design for *T. Empe* (or *Tempe*), by E. A. Lindsey, appears to be a solitary example of the artist's efforts in this direction.

Mr. W. R. Kean's designs are limited to plates for *Francis Edwin Murray* (1893) and *J. Lea*, at any rate no others from his hand have come to light during the hunt for material to be used in the present list.

William Monk, R.E., has done several etched plates, distinctly unhackneyed in conception, and entirely fitted for their purpose. Three of these bear his own name, others are for *Charles Gatehouse*, *Blanche Hoskyns*, the *Shakespeare Memorial Library*, and the *Clerkenwell Public Library*. An "unnamed" design has also been exhibited.

Of all artists who have done book-labels of high merit few excel Mr. H. P. Horne. His device for the *Constitutional Club* is the most perfect of its kind, his delightful roundel for *Fred Trehawk Davies* a thing of perpetual delight, and the little initial "H" plate, with its motto, "Here's the book I sought for so," the ideal of simplicity controlled by art. Yet Mr. Fincham seems to have overlooked these most admirable examples in his list, although all these were reproduced in an early number of THE STUDIO. Certain eminent collectors have looked askance at them, preferring a feeble mixture of symbol and pictures of no value as design or idea, and the *Constitutional Club* plate, which experts of design never tire of praising, was thrown discarded, as not up to the level, from

SKETCH FOR A BOOK-PLATE BY ROBERT HALLS



BY J. D. BATTEN

a selection of the best modern plates made by a prominent authority. A fact like this tempts one to censure the average collector even more for his sins of omission and lack of appreciation than for his fondness for the trivial second and third best.

Mr. A. Kay Womrath, although born in the United States, is so well known on this side that we may claim him as we claim Mr. Sargent and Mr. Abbey. He has had the unique honour of a one man show of book-plates in New York, where he exhibited twelve examples. It is true that other drawings are also in the catalogue; but here they take second place. Several of his designs have already appeared in THE STUDIO, and others are now reproduced for the first time. Among his plates are those for *Lady Clementine Walsh*, the *Hon. Arthur Walsh*, the *Hon. Claude Hay*, *Martha Thompson*, *E. Therese Beyer*, *Marie Clausen*, *Edith Brown*, *Marion Lawrence*, *Miss Dickinson*, *Dr. Leonard N. Robinson*, *A. K. Womrath*, *Fred G. Yuengling*, *Helen and Georgina Wollsen*.

A fine plate for the Chief Rabbi, Dr. Adler, already reproduced in THE STUDIO (June 1896), and another here illustrated by Mr. Frank Emanuel, are among the few *ex libris* a well-known painter and illustrator has executed. His brother, Mr. Walter Emanuel, has also designed several plates, one of which (his own) is here reproduced, a design that seems especially adapted for photogravure. The Jester's figure is not out of place for the *ex libris* of a writer whose witty and humorous articles are continually delighting people in the best of our current journals.

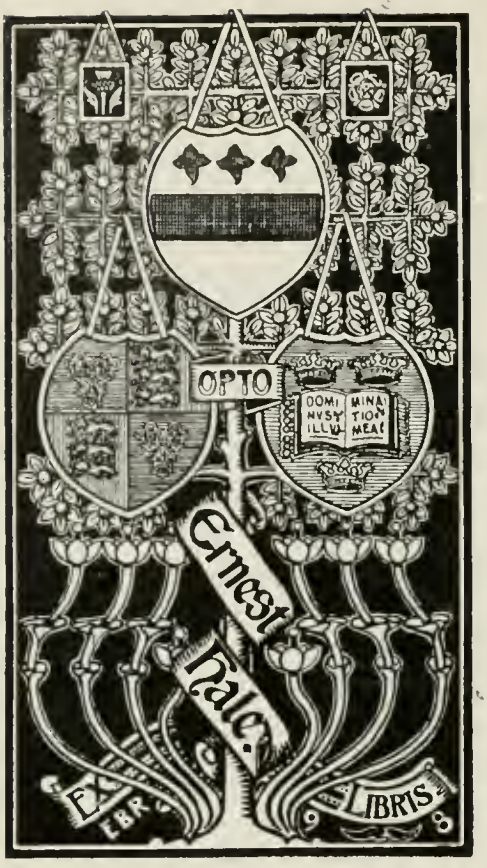
Mr. Charles Ricketts' *ex libris*, *Gleeson White*, cut on wood by the designer, is possibly his only contribution to the subject in hand, unless a design prepared for the late Lord de Tabley was ever carried out. Here one may not even repeat the many appreciations the first-named engraving of the *Yggdrasil* has called forth on both sides of the Atlantic, nor even echo an often-expressed opinion that it is the finest "symbolical" design of modern *ex libris*.

BY R. ANNING BELL

EX LIBRIS
THEODVLE
COMTE DE
GRAMMONT.

EX LIBRIS
THEODULE
COMTE DE
GRAMMONT

BY R. ANNING BELL



BY E. BENGOUGH RICKETTS

Mr. Robert Halls, so far, has only been known by one—a design for *Herbert Drew*—a grotesquely weird nude baby peeping over a pile of books; but a study for another, here reproduced, may be evidence that he intends to enter the field in earnest.

Mr. T. R. Way, whose lithographs of Old London and the Thames are well known, has drawn a few plates on the stone which betray not only his mastery of the craft, but also a pretty and ingenious fancy. They include designs for *T. H., A. Lazarus, Louisa Adelaide Way, Henry Edward Morgan, Mary Helen Way, Eleanor Gertrude Cross, Frederick Palmer, Arthur Thomas Way, Olive Cox, and T. R. Way.*

Mr. J. D. Batten was one of the earliest of our younger illustrators to take an interest in the *ex libris*. Several of his designs have been reproduced in Castle's "English Book-plates." One of the first, *ex libris Thornhurst*, bears a facsimile of its owner's autograph below. *Joseph Tanner* is dated 1887, and a circular device dated 1889 bears a blank place presumably intended for the owner's signature [Money Coutts]. He has also designed a beautiful photogravure plate for *H. B. Tait* (1892); another by the same process; and an admirable heraldic composition with the legend "*Ex libris Michaelis Tomkinson, Franche Hall, Worcestershire.*" Plates for *H. Morley Fletcher, Gregc Johannis Platt, R. H. Porter, Percival Smith, H. B. Tait* (1887), *Jacobi B. Winterbotham* (1886), are also recorded in Mr. H. W. Fincham's catalogue. All the above show, as might be expected, no little of the artistic charm which marks Mr. Batten's work, while the "Tait" (1892) design is quite one of the most beautiful of modern plates.

Mr. Alan Wright seems to have been devoting his attention to other illustrations of late. Yet his early designs are well known and prized by collectors of modern plates, for their fancy as well as for their art. The plates known to collectors include examples for himself, a tiny monogram he uses as his signature on drawings, for *Ranken Ellis, Emily Coldwell, H. A. Wright, Marion L. Leigh, James Ransome Corder, Fred. E. Wright, A. G. Wright* (two), *Florence Campbell, Ethel M. Boyce, Richard*

BY E. BENGOUGH RICKETTS

BY E. BENGOUGH RICKETTS

Le Gallienne, *John Lane*, *C. P. Kains-Jackson*, *Arthur Silver*, *Gleeson White* (four), *A. Gertrude Orchard*, and *L. T. Meade*.

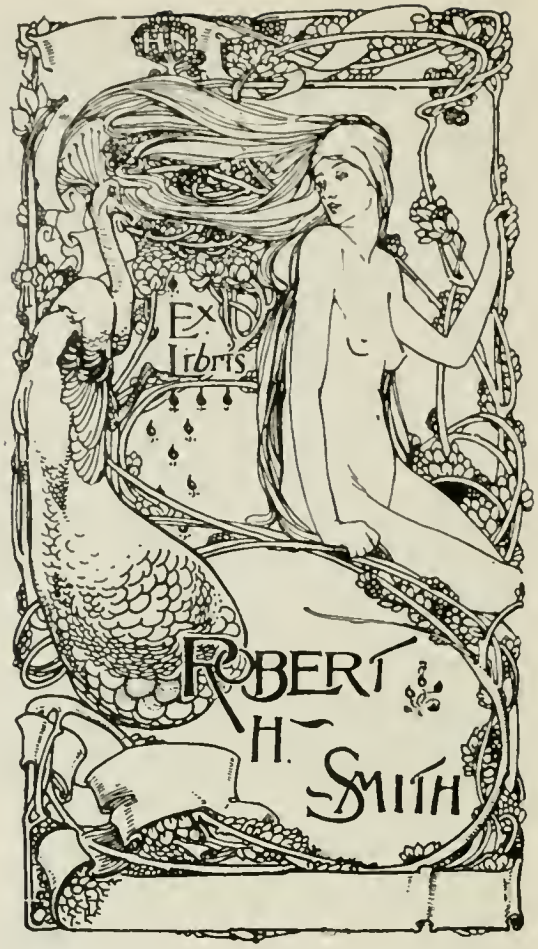
Mr. R. Anning Bell, who so nearly takes the first place in alphabetical order, might be granted it here, in view not merely of the quality, but also of the quantity, of his designs, the latest to hand bearing LIII. as its *opus* number. Considered as a whole, their high merit entitles them to their deserved popularity with artists and the best class of collectors. Without saying that no design by any other artist is better than certain of Mr. Anning Bell's, which would be both a foolish and ungracious comparison, it is certain that his work stands absolutely in the front rank, internationally as well as locally.

When the first specimens of his book-plates were published in an early number of THE STUDIO, he had executed but a few for personal friends; his first commission being the characteristic design for *George Ravenscroft Dennis*, therein reproduced. In place of describing each — or even the best — of his fifty-two executed designs, it may be well to give a brief list of their owners' names: 1, *Walter George Bell*; 2, *Rainald William Knightley Goddard*; 3, *G. R. Dennis*; 4, *Barry Eric Odell Pain*; 5, *Jane Patterson* (circular); 6, *Jane Patterson* (rect.); 7, *Christabel A. Frampton*; 8, *Frederick Brown*; 9, *Matt. Gossett* (reproduced in the "Yellow Book," vol. i.);

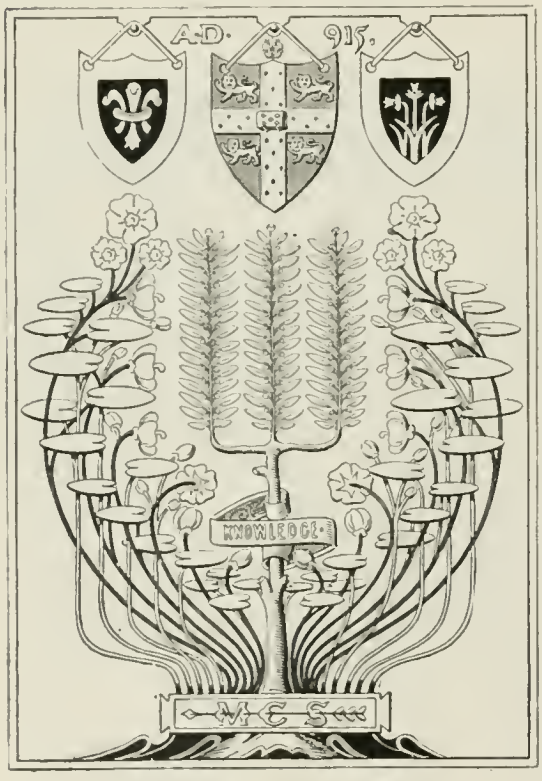
BY E. BENGOUGH RICKETTS

10, *Arthur Trevithin Nowell*; 11, *Edward Prioleau Warren*; 12, *Frederic Leighton* (small); 13, *Frederic Leighton* (large); 14, *Arthur Melbourne Sutthery*; 15, *Juliet Caroline Fox Pym*; 16, *Yolande Sylvia Nina Noble Pym*; 17, *Florence and William Parkinson*; 18, *Nora Beatrice Dicksee*; 19, *Felsted School*; 20, *Arthur E. Bartlett*; 21, *The Hon. Mabel de Grey*; 22, *Geraldine, Countess of Mayo*; 23, *Walter E. Lloyd*; 24 and 25, *William George Benjamin Bullock-Barker*; 26, *Thomas Elsley*; 27, *University College, Liverpool*; 28, *Rowland Plumbe*; 29, *Rennell Rodd*; 30, *Alicia, Lady Glamis*; 31, *H. E. John Browne*; 32, *Barham House*; 33, *Cecil Rhodes*; 34, *Mander Bros.*; 35, *Hon. Harriet Borthwick*; 36, *Beatrice Patterson*; 37, *Walter Drew*; 38, *Walter Raleigh*; 39, *Théodule, Comte de Grammont*; 40, *Joshua Sing*; 41, *Alice Emma Wilkinson*; 42, *James Easterbrook*; *Hector Monroe*; 43, *Theodore Mander*; 44, *W. H. Booth*; 45, *Philip Rathbone*; 46, *Margaret Wilton*; 47, "*L. and M. S.*"; 48, *Gardner S. Bazley*; 49, *Ex Libris Sodalium Academicorum APVD LYRPVL*; 50, *Roberti A. S. Macfie*; 51, *Richard T. Beckett*; 52, *Edmund Rathbone*; 53, *Croy-Grammont*.

It would be superfluous to analyse the real beauty of Mr. R. Anning Bell's book-plates to a present-day audience; every one interested in



BY H. NELSON



BY E. BENGOUGH RICKETTS

decorative art knows at least some of them. Not long since a great French artist, looking over a collection of modern English designs, passed all without comment until he came to those by Mr. Anning Bell; but then his appreciation was boundless: he declared that they were little masterpieces inspired veritably by the marbles of the Parthenon, and again and again turned back to them to discover new beauties. This spontaneous appreciation from an artist whose fame is world-wide may be offered in place of an attempt to describe anew their real beauty.

Major E. Bengough Ricketts is, one fancies, the only officer in her Majesty's services who can be claimed as a book-plate designer, or if that claim prove baseless, it is safe to assert that he is by far the most prolific. The amazing luxuriance of detail he employs with a very definite expression is in itself notable; and that some of the designs take a very honourable place

considered solely on their other merits is patent enough to those who have the good fortune to know the whole number, which includes elaborate and finely finished *ex libris* for *H. H. House*, *Sir Maurice Williams*, *Constance Jelf-Sharp*, [*Mrs.*] *Pegon*, [*Miss*] *Graham*, [*Miss*] *Sturge*, [*Miss*] *Harris*, *H. W. Fincham*, *Col. Hill*, *K. Bengough Ricketts* (two), *Ernest Hale*, [*Miss*] *Johnston*, [*Miss*] *M. Johnston*, *August*, *Alvers*, *E. Heller*, [*Miss*] *Cook*, *Jean de Bonnefon de Puyvardier*, *Canon Ellacombe*, *Julian Marshall*, *R. G. de Uphaugh*, *Rev. F. Watkins*, *Rose Jelf-Sharp*, *Charles Homer* "*Culpepper*," the *Graf von Leiningen-Westerburg*, *Charles Hoskins*, and plates specially designed for musical works, for *H. M. Sturge*, *K. Bengough Ricketts*, and [*Miss*] *Johnston*.

Miss Marian Reid, a prize-winner in an early STUDIO competition, with a design for a plate, since reproduced by photogravure for *Herbert Denison*, has designed several other plates for *Marian Reid*, *Julian Cameron Reid*, *Alison Johnstone*, and *Alexandra Grace White* (the last four being illustrated in Miss Labouchere's "Ladies' Book-plates").

Mr. Gordon Browne, with all his thousands of delightful pictures for children's books, so far as authorities report, has done but one book-plate, that for *Henry Folkard*, illustrated in Egerton Castle's "English Book-plates." It is a device of a goblet supported by caryatides, with a book, a pair of spectacles, and a rose behind it.

Mr. Oliver Brackett, in a charming woodcut for *Walter H. Brackett*, and a few other unpublished designs, shows admirable grasp of decorative principles, so that it is a matter of surprise not to find more examples of his design.

Mr. L. Leslie Brooke, chiefly known as an illustrator of children's books (although a fine portrait of Mr. J. M. Barrie, published in THE STUDIO some time since, shows that he works in other ways), has done a few very graceful and delicate *ex libris*. Those for *Stopford Augusti Brook*, *Henry Fisher Cox*, and *Arthur Somervell* figure in Castle's "English Book-plates." One for *Godfrey Allan Solly*, a view—mountain peak against the sky—has not been reproduced, owing possibly to the delicacy of its detail; like the others, it is distinguished by beautiful and consistent inscriptions, and the use of clean-cut alphabets rightly placed.

Mr. G. R. Halkett, whose political cartoons brighten the sparkling "Occasional Notes" of the *Pall Mall Gazette*, did many book-plates a few years ago, some being extremely happy both in invention and execution. Among them are *ex libris* for *Thomas Brayshaw*, *Jacobus Bromley*, *Francisci C. Beddard*, *W. R. Macdonald*, *Johannis M. Gray*, and *William A. Cotton*. The fashion of Latinising British names, which Mr. Halkett follows, has precedent to support it, but it is too suggestive of botanical specimens to commend itself to all tastes, despite the mass of ancient usage in its favour.

Mr. Harold Nelson, owing to his special knowledge of heraldic engraving on metal, is by force of circumstances peculiarly well equipped for the task of designing book-plates. Yet on many of his plates armorial

SKETCH FOR A BOOK-PLATE BY W. REYNOLDS STEPHENS

bearings take but a secondary place. To a very keen sense of the value of reticence in decoration, and a pure line, not unemotional though clean cut and virile, he adds fancy and a sense of beauty, especially in his later work. Among his plates the best is, perhaps, the design in gold and black here reproduced in its full size. Early and not fully matured *ex libris* for *Mary L. Oldfield*, *Ellen Maguire*, and *Harold E. Nelson* do not reveal his full power, but with those for *Edward Lomax*, *Ernest Scott Fardell, M.A.* (two designs), *Geoffery Parkyn*, we have good examples of heraldry as a subordinate feature of the composition. Others

BY H. WILSON

BY H. OSPOVAT

are for *R. H. Smith*, *A. Ludlow* (a beautiful armorial plate), *James Wilmar*, and *Bedford College Library*.

Of Mr. C. W. Sherborn's engraved plates, Mr. Fincham records no fewer than two hundred and sixteen. Even a *précis* of such a huge list is impossible here. As examples of a dying craft, the art of engraving on copper, they are not only as fine as anything done in its prime, but in their way are very admirable works of art. They are all more or less based on precedent, and show no trace of the newer movement in decoration. Hence, while awarding them a full measure of

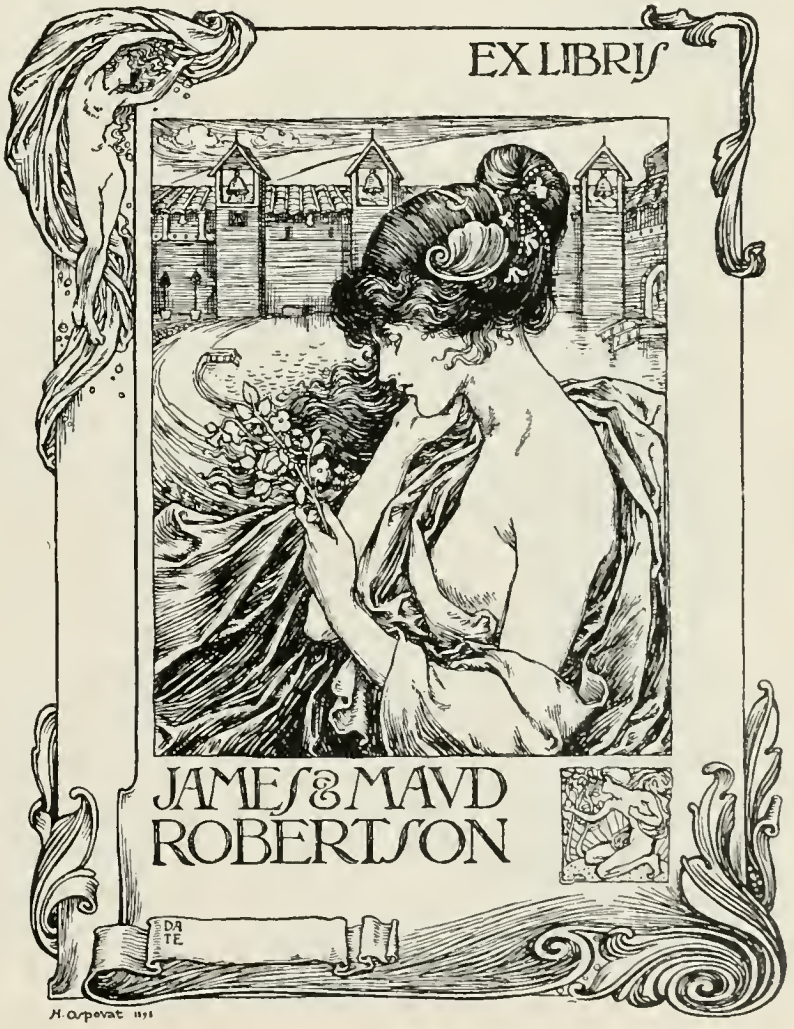
praise, and owning freely their right to the place universally accorded, it must be owned that, had it been possible to reproduce several, they would have appeared somewhat out of touch with the rest. Perhaps that may be claimed as their highest virtue; in any case, most generous and unstinted admiration is their due. The "Little Master" of Chelsea is too good an artist to refuse to allow many ideals of beauty and many different forms of expressing it. From the tiny corner he has made his own, his fame has spread over two hemispheres, and those who know him couple the man with the work in awarding him their respect.

A study for a book-plate by W. Reynolds Stephens, here reproduced, is probably the first attempt of a notable craftsman to express its idea. The novel arrangement of figures, the allusion to the essentially feminine arts of music and embroidery, are in keeping, and if we choose to regard the figures as typifying song or poetry, and applied art or prose, we shall probably not go very far wrong.

How many *ex libris* Mr. Byam Shaw has designed is not easy to determine; one for *C. E. Pyke-Nott* may not be alone in representing his earlier efforts. Others, for *Isabella R. Hunter*, *F. Lynn Jenkins* (here reproduced), and *Laurence Koe*, and a late one for *Mr. Claye*, can be safely attributed to him. Like many younger men, he has possibly given designs to friends which he is not anxious to have brought into publicity. Yet his ingenuity and power are too widely recognised at their rightful value for his reputation to suffer even if scores of boyish works were unearthed and set up for all the world to see. In the composition illustrated, we find the same freshness of arrangement and delightful technique that mark all he does.

Mr. H. Granville Fell, whose illustrations and paintings are familiar to all interested in modern design, has done a few very charming plates; one, unnamed, appears in the "Ladies' Book-plates," and others here reproduced for the first time, include the artist's own plate and one for *Samuel Poole*. But most important is the fanciful and elegantly disposed design for the *ex libris* of *May Laurence*, which is here produced from the original drawing. In face of the examples given, it is needless to enlarge on their merits, which are neither few nor difficult to discover.

The name of Mr. H. Ospovat, a young artist of Russian birth, is likely to be still better known amongst collectors of *ex libris* in the near future, for his designs are increasing in number and in quality at the same ratio. At first, as in the plates for *Walter Crane* and *Charles Rowley*, he was more or less inspired by contemporary influences, but in each succeeding design he is finding his own personality more and more. The following



BY H. OSPOVAT

is a list in order of execution of his best plates :— *James Hoy* (two designs), *John and Jessie Hoy*, *Frank Iliffe Hoy*, *John and Jessie Hoy*, *George Moore*, *A. Emrys Jones*, *Fred Beech*, *J. H. Reynolds*, *T. C. Abbott*, *James and Maud Robertson*, and the design for *Arthur Guthrie*, reproduced herewith. Knowing the artistic sympathies of the artist, and the painstaking attention he bestows upon every subject, it is impossible not to believe that he will soon be reckoned among the best of the few designers who lay themselves out to design *ex libris*. His work in other departments of illustration show that the delicacy and fantasy of his book-plates are deliberate, and that he can be robust and realistic when the subject demands it.

BY H. OSPOVAT

Miss E. F. Brickdale, a young illustrator of conspicuous promise, shows in the designs for *Charles Fortescue Brickdale*, *Grace Elizabeth Gladstone*, and *Ada Mary Devenish Walrond*, not merely pleasant fancy, but distinct effort to break away from the formal rectangular shape, so long deemed essential. The rather gruesome device on the last named, with its mysterious motto, seems unduly sombre, although book-plates are the happy hunting-ground of grisly skeletons. But the merits of these designs far outweigh their shortcomings, and it is evident that Miss Brickdale is likely to become as popular in this field of design as in others where already she has scored notable successes.

Aubrey Beardsley designed a few book-plates ; how many is not quite clear, for certain so-called *ex libris*, surreptitiously offered for sale, look like "fakes," that is, like drawings made into book-plates by the addition of a printed name, and not really designed for that purpose. One taken from a *Morte d'Arthur* border, and another from a *Savoy* prospectus, may be authorised, but they are not true *ex libris*. The first authentic example, one for *Dr. J. Lumsden Propert* (whose famous collection of miniatures was lately dispersed), appeared in No. 1 of the "Yellow Book." A reproduction of a plate for *Miss Olive Custance* was given in a recent number of *The Sketch*. Those for *Alaister Crowley* and *Gerald Kelly* have not, so far, been reproduced. The so-called "Beardsley's own book-plate," reproduced in the "Fifty Drawings," completes the list. That the latter could ever be used, except in "top-shelf" volumes, is doubtful ; it is an unhappy instance of the perverted fancy which the greatest admirers of the genius of the wonderful black-and-white artist can but regret.

It would be tempting to call the *ex libris* for *John Turnbull Knox* by Miss Macdonald unique, were it not that certain of Mr. Herbert McNair's designs, conceived in not dissimilar mood, come to mind. Those for *George Stansen McNair*, *Herbert McNair*, and *John Turnbull Knox* have already been illustrated in THE STUDIO, and others are reproduced here.

Mr. H. Napper's design for *Cicely Rose Gleeson White*, a very original composition, and for a lady's plate, unnamed, are reproduced in Miss Labouchere's book. Other designs include a conventionally headed landscape for *Alan Wright* and an original motive for *Victor Burnand*.

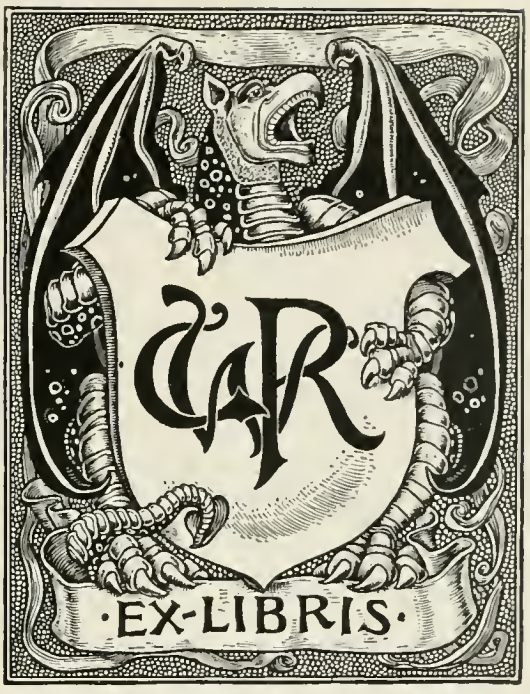
A distinct class of plates, of which singularly few examples seem to have been produced so far, are those intended for use in bound or sheet music. On such there is a good opportunity for the introduction of symbolism of a sort other than that appropriate to ordinary books. That it is always needful to include a stave of manuscript (or printed) music, is a matter of taste. Cer-

BOOK-PLATE BY
H. OSPOVAT

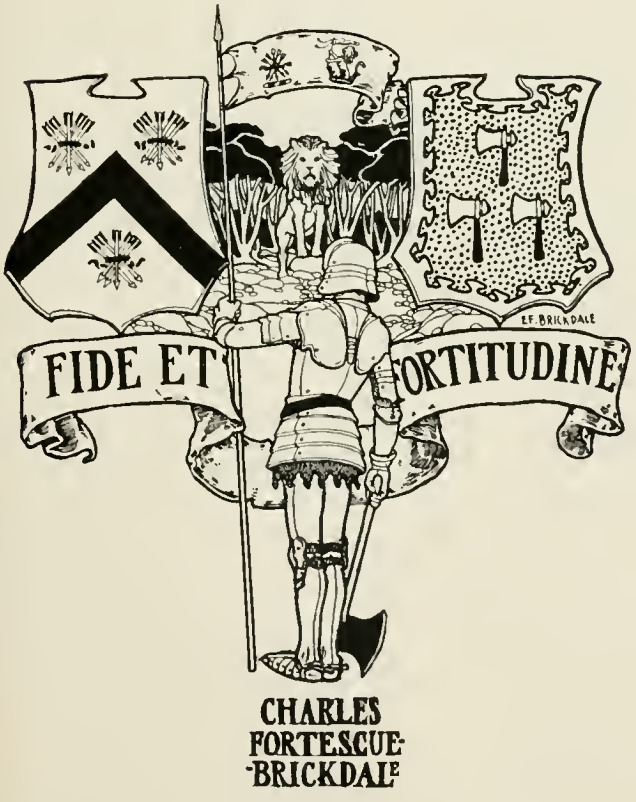
BOOK PLATE BY
H. OSPOVAT

EX LIBRIS
ARTHVR
GVTHRIE
MVSIQVE
AND SWEET
POETRIE
AGREE
AS THEY
MVST
NEEDES
DATE
H. Orpovat 98

tainly such an extract may parallel exactly the choice of a pertinent motto quoted from some favourite author, which is a very constant, and on the whole, admirable feature of a book label. The fragment of music should always represent some actual phrase, and be written with due attention to the various items—the clef sign, the time marks, and so on—which musical composers employ. The main phrase of Bach's *Chaconne*, a motive from *Der Ring Des Nibelungen*, a phrase from a folk song, or the refrain of a favourite ballad, according to the owner's taste, may well be used. On one plate for a composer's sheet music, his crest being a cannon, his favourite motto, consisting of a paraphrase in dog-Latin of the hackneyed "I sought rest but found it not save in nooks with books," was set to a "Canon" of his own composing, and so made an apt *motif* for the designer to embody. The vernacular of this motto seems to suggest that the victim of insomnia could only coax slumber with the assistance of the pages of some volume, a reading that, if pertinent, is also impertinent, and out of place when "musical" book-plates are in question. An adaptation (by permission) of a design by the late Sir Edward



BY G. W. RHEAD



BY MISS E. F. BRICKDALE

Burne-Jones, forms the music book-plate of the Cambridge Musical Society. Another adaptation of a charming design by P. V. Galland is in use for a private collection of music. A very graceful design by Mr. Alan Wright, for Madame Campbell Perugini, is figured in Mr. Egerton Castle's English book-plates, and several of Mr. Anning Bell's designs bear figures symbolising "Music." The subject affords full opportunity for graceful invention. If intended for songs and sheet music, it is well to choose a shape and size that can be used—on the first page of the actual wrapper — without being too assertive. The dimensions of a label of this kind should be about the size of three postage stamps arranged vertically. This, without being unduly prominent, emphasises the ownership of the music, and so diminishes the risk of involuntary theft, which all singers and soloists know is apt to become general in the rush to catch trains and cabs after a soirée or a concert. In fact, the music label has a claim for sheer utility, approaching that of a luggage tag. An orthodox

ex libris does not proclaim the ownership without special reference to the inside of its cover; but a music book-plate, like the familiar "Mudie" label, warns off those who have no right to it, and convicts, at a glance, any one who has "sweated it" (to use an expressive bit of slang).

On such plates the portrait of a great master is in keeping. For few lovers of literature own such absolute sovereigns as do music lovers. The danger in portraiture, however, is that there are even fewer accepted giants; and although this makes the presence of the one chosen more appropriate, since he is likely to represent the taste of a lifetime, the result would probably be that most people chose Bach, Beethoven, or Wagner—a few would perhaps decide for Mozart or Chopin—but other composers would scarce find a single champion. To be eclectic, and to set forth upon the label a detailed list of one's heroes, would be worse than foolish, because such a list would be sure to grow more or less out of date. Mottoes also

BY H. GRANVILLE FELL

BY BYAM SHAW

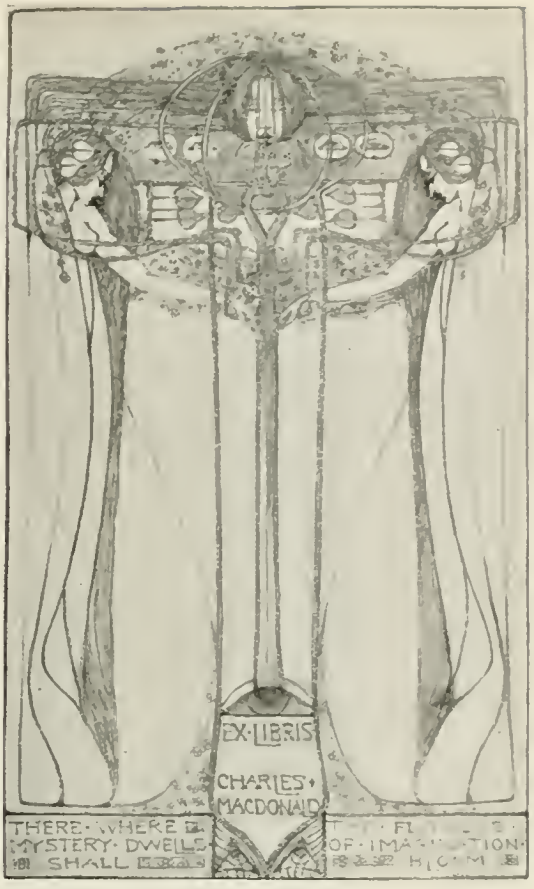
would be fairly certain to be drawn from a few obvious sources. Indeed, the first half-dozen, which would become as common as the too familiar tags in book-plates proper, will occur to any one. Yet although comparatively little first-rate poetry has been written "in praise of Music," a search in Mr. Charles Sayle's admirable anthology so entitled (which is not limited to verse), would discover many phrases at once felicitous and pregnant. But the whole question of appropriate mottoes cannot be discussed. Indeed, at this stage, when space has been exceeded, the true essentials of a book-plate appear to have been scarcely mentioned, much less exhausted. Its size (it is nearly always far too large) should be considered, its mottoes (if any) duly weighed, the question of "colour" *versus* "black and white" presented *judicially*, the necessity for the very existence of a book-plate (by no means a proved case) argued without bias in its favour. But the inflexible "space at our command" rises as a grim spectre. As in old age we feel, not that we have derived some pleasure and experience from life, but that what might have been far surpasses what has been, so at the end of a short article, or of a life-work, the omissions

EX-LIBRIS
UNA
MAY
LAU-
RENCE
CONCORDIA RES PAR-
VAE CRESCVNT: DISCORDIA MAXI-
MAE DILABVNTVR

rise up in armies and will not be dispersed. Any attempt to seek out and chronicle the existence of every worthy book-plate would be as difficult and as useless as to attempt to recognise every worthy person in her Majesty's census. Exhaustive efforts exhaust not only the one who engages in them, but his audience also. As a rule the audience suffers first. So if the would-be encyclopædic monograph stands confessed a mere fragment, the consequences to the mass of mankind are not disastrous. To exhaust a hobby is to kill it; once a collection is complete, its charm (to the collector) has vanished. It is always the next prize which inspires the competitor, in small things as in great, and following a respectful precedent, if he gains all he weeps because there are no more to conquer. Therefore, as no man, not even if he approaches the hundred thousand (as report has it) of Sir Wollaston Franks' collection, is near finality. The quest of the book-plate possesses at least the charm of the incomplete, for no man can say, "I have all"; anybody may design for himself a "plate" limited to a single impression and so frustrate the collector's efforts.

GLEESON WHITE.

BY HERBERT MCNAIR



BY MARGARET MACDONALD

FRENCH BOOK-PLATES. BY OCTAVE UZANNE.

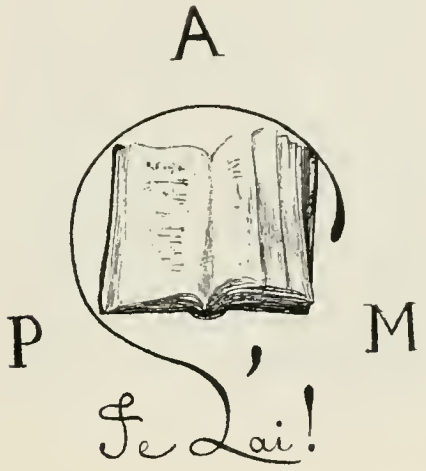
THE history of the marks of ownership in books has been written often enough in Germany and in England as in France. The study of vignetted *ex libris* is full of interest. Some of the first productions of the kind are

(*See British Book-plates*)

BY FRANCES MACDONALD

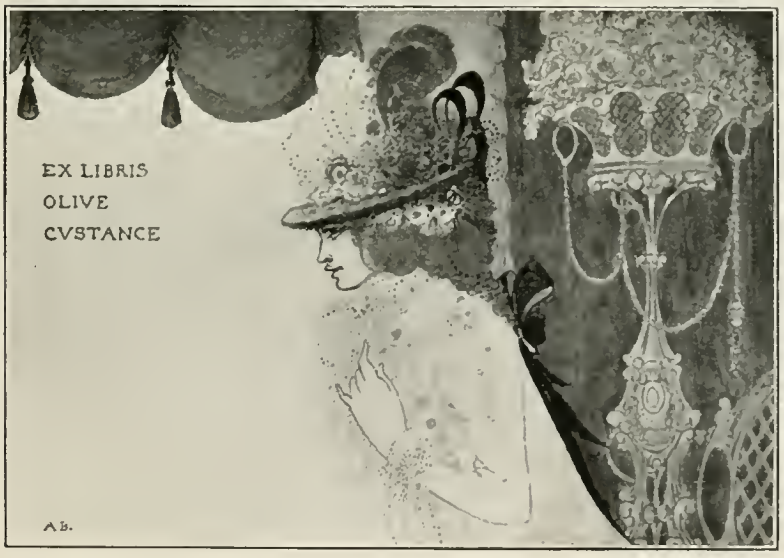
attributed, on what is believed to be good authority, to the genius of Albert Dürer, and others to Beham and Virgile Solis. In France the earliest makers of book-plates were Thomas de Leu, Léonard Gaultier, Firens and Jean Picard. In those days they took the form of heraldic designs, shields *en accolade*, and so on, fantastically adorned with extraordinary scallops, and flanked by figure portraits or by cupids. Nearly all the great artists of the seventeenth and eighteenth centuries condescended to execute some of these modest little works, which seem more rightly to be within the province of the armorial engraver. Among the names that suggest themselves as most representative during the reigns of Louis XV. and Louis XVI., I may mention those of Sébastien Le Clerc, Lepautre, Berain, Bernard-Picard, Saint-Aubin, François Boucher, Eisen, Gravelot, Moreau-Le-Jeune, Marillier and Choffard. These artists introduced into the book-plate all the art *motifs* of the day—blazon, monogram, allegory, emblem and inscribed scroll, the whole work being engraved in relief, or *en creux*, and printed either from the copper-plate or by typography, ready to be pasted into the fly-leaf of the volume. In the last century all book-plates were of the Rebus order, and invariably needed more or less interpretation. It was, as Poulet-Malassis remarked, "a sort of armorial carnival," a jumble in which everything seemed out of place, and wore an ambiguous air. One finds blazons placed on balconies, with armorial bearings forming a ceiling below the clouds, *cartouches* supported by theatrical draperies, griffons guarding a field *gules*, and lions guarding a field *azur*. A light and graceful art, lending itself to all sorts of whimsicalities, and resulting in numberless curious works, for which the collector is ever on the look-out.

The early part of the present century and the



BOOK-PLATE FOR M. POULET-MALASSIS
BY BRACQUEMOND

"Romantic period" produced, so far as France is concerned, but few book-plates signed by artists of the first rank. The 1830 generation left nothing of any importance in this direction; and it is interesting to remark that none of the great illustrators of that excited period has bequeathed any souvenir in the form of an *ex libris*. One can discover no trace of a Tony Johannot, nothing of Deveria, or Célestin Nanteuil, or Gigoux, or indeed of any of the other artists who would seem to have been so well qualified for this kind of work. This is due to the fact that the French bibliophile from 1825 to 1875 was a retrospective personage, understanding nothing of the age in which he lived, or of his artistic and literary environment, but imbued with a strongly antiquarian spirit which found exclusive delight in the purely heraldic



BY AUBREY BEARDSLEY
(*See British Book-plates*)

BY BRACQUEMOND

book-plate, calling for no interpretation save that furnished by the skilful but unimaginative engraver.

Amateurs of this sort, hunters of first editions

BY VAN MUYDEN

and Aldines and other rarities, Gothic and Latin, despised the "Romantic" movement, belittled Victor Hugo and his school, and regarded as madmen the artists who illustrated the works of such publishers as Renduel or Levasseur, the champions of that Renaissance which was destined to take so deep a root. The old-fashioned collector would have considered his precious *bouquin* desecrated by the pencil of one of these bearded draughtsmen, who were introducing here, there, and everywhere the note of grim and mystic fatalism. It is for this reason that the genuine "Romantic" book-plate is so scarce.

Some few there are to be found which express the feeling of the moment—such as those depicting a mausoleum with the owner's name carved on the stone, or a tomb beneath the weeping-willows, or a feudal ruin, or a rock on which with his arrow-tip Cupid inscribes a name. These

ANONYMOUS

things were produced in a flabby style of heavy lithography, with neither art nor taste to redeem it. None of them deserves special mention; indeed, many seem to belong to the category of "fancy" book-plates, which almost demands a chapter to itself.

The modern Renaissance of the artistic book-plate was neither inspired nor supported by the old-fashioned bibliophile, nor yet by the wealthy collector, who is rarely seen at the head of any revolutionary movement, but comes up when the victory is won. The position gained, and the new territory being worth exploiting for the benefit of his vanity, he takes his stand among the conquerors. The real moral and material support came from the artists' friends—the writers and critics, the bibliographers and *savants*—who induced the painters and ornamenters and illustrators

of their acquaintance to execute "marks of ownership" in harmony with their tastes and pursuits and fancies. Thus it was that M. Aglaüs Bouvenne, one of the most fertile composers of book-plates at the present time, an artist endowed with the keenest and most subtle of temperaments, conceived the delightful vignettes which adorn the works of Victor Hugo, Théophile Gautier, François Coppée, Champfleury, and Bracquemond, and those of the writer of these pages. Discarding all

BY EVERT VAN MUYDEN

armorial combinations, Aglaüs Bouvenne started a new style by devoting himself exclusively to original monograms. Thus, for Victor Hugo's plate, he bethought him of a memorable line by Auguste Vacquerie—

Les Tours de Notre Dame étaient l'H. de son nom.

In silhouette we see Notre-Dame de Paris against a dark background, while on the whiteness of the lightning flash rending the blackness of the sky is inscribed the great poet's "mark of ownership." This book-plate, belonging to the sovereign pontiff of Romantic Literature, was but sparingly used, for it is well to note that Victor Hugo's library was ever of the smallest. M. Paul Meurice, the friend of the Master, and his surviving testamentary executor, assured me quite recently that Hugo possessed a very small number of books, certainly not more than a hundred, all contained in a simple bookcase. One book alone monopolised his attention; that book was the Bible.

For Théophile Gautier, M. Bouvenne invented a plate in the form of an Egyptian symbol, with which the great aristarch must have been delighted. It represents a sort of temple dedicated to Isis, the pediment bearing the monogram of the author of the *Roman de la Momie*. It is of hieroglyphic

BY EVERT VAN MUYDEN

simplicity and harmoniously conceived. For François Coppée the artist has chosen the massive Greek lyre, shining like the sun; in the centre one sees the black lettering forming the name of

BY AGLAUS BOUVENNE

the Parnassian rhymer. On behalf of Champfleury, one of the leading lights of realistic literature, Bouvenne designed a species of landscape scene, with a high hedge in the foreground, screening a mirror — the Mirror of Truth. Bouvenne is eminently successful in his arrangement of the monogram; he was the real restorer of the art of grouping letters into an agreeable whole, and the manner in which he contrives to express all the graphic character of a name within the compass of a simple *cartouche* is wonderful in its sense of synthesis and its incomparable gracefulness of detail.

Among the artists who have devoted themselves to the production of book-plates, the celebrated etcher, Bracquemond is certainly entitled to a foremost place; some of his bibliographic vignettes, delightfully composed and superbly engraved in the dry-point manner, are well known, notably the plate belonging to the publisher, Poulet-Malassis, showing a book wide open, with this device around it—*Je l'ai*. "I have it" is the book-hunter's cry of triumph when he has contrived to place a new rarity on his shelves, the joyous exclamation that suggests the "Eureka!" of Archimedes. Many

BOOK-PLATE FOR THE "LIVRE MODERNE" BY FÉLICIEN ROPS

BY A. ROBIDA

other plates there are by Bracquemond deserving of mention as curious examples of fanciful work; that of Edouard Manet, for instance, with this charming and prophetic device, *Manet et Manebit;* or that of Philippe Burty, an irradiated phrygian cap illuminating the world, with the legend, *Libre et fidèle*, depending from the beak of a stork with outspread wings; or again those done for Georges Pouchet, for Christophe the sculptor, and for Mario Proth. For Aglaüs Bouvenne, Bracquemond did some superb vignettes, very free in design and most originally conceived, the technique being quite impeccable in its bold vigour.

Before Bracquemond's day there were masters, such as Alexandre Bida, who did not disdain to display their talents in this direction. A charming thing by Bida was engraved on wood by Pollet for Félix Solar, the celebrated financier-littérateur. It depicts an oriental reading on a Turkish divan with the simple signature of the millionaire owner on the white wall of the background. It is a gem, with all the finish of a Meissonier, and

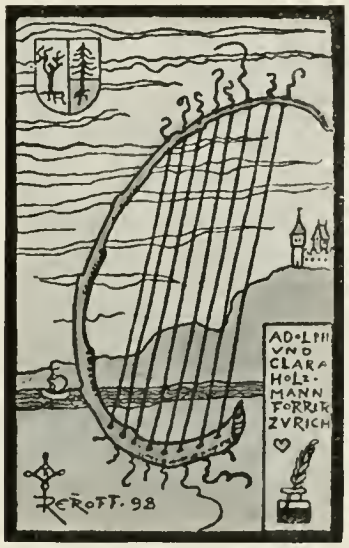
the rare proofs of this beautiful engraving are for the most part printed on China paper in a very delicate tone of bistre-red.

Gavarni himself did a book-plate—one of the most exquisite in existence—for his biographers, Edmond and Jules de Goncourt. It is simply a hand, with two of the fingers, the index and the middle, resting on a sheet of paper which bears the initials of the brothers' christian-names. And, indeed, the two great writers were as indissolubly united as two fingers on the same hand. This drawing by Gavarni was admirably etched by Jules de Goncourt, whose abilities as an *eau-fortiste* were proved by the publication of his engravings.

BY LÉON MAROLLE

Léopold Flameng, another clever etcher and engraver, designed two *ex libris*, one for Doctor Gérard Piogey, and the other for Pierre Deschamps, the bibliophile. This latter is quite original; in an oval frame, devoid of all lettering, is represented an ass philosophically squatting at the foot of a hedge, in mute significance, doubtless, of the owner's rest—the *repos des champs*.

Félicien Rops, the famous Belgian artist, whose recent death we all lament, was interested in this as in every branch of art, and designed and engraved several book-plates. He executed a beautiful *cartouche* as an *ex libris* for the magazine, *Le Livre Moderne*, in the form of Daphne transformed into a tree, with the device, *Semper Libri virescit amor;* and, apart from this, did numerous vignettes, including one for Madame X——, a cat



BY RÉROFF

lying purring on a cushion, with the words *Amica non serva;* one for myself, a young girl leaning

BOOKPLATE OF THE BROTHERS DE GONCOURT
BY GAVARNI

against the statue of a faun, with two initials, without device, upon the pediment. Then for his

own personal use he did several curious things, including his well-known mark—a pencil crowned with roses, and terminating in a lighted torch, leaning against a skull wearing a fool's cap, the whole encircled by a scroll with his motto—*Aultre ne veulx estre.* In going through the productions of Félicien Rops one might discover some twenty or thirty or even forty book-plate vignettes, not to mention numerous publishers' marks designed by him for bibliophiles in Brussels and in Paris. Rops had a special genius for these little works, which demand so much compression, and balance and style. He revelled in these rebus-like compositions, wherein his ironic spirit had free play. In heart he was always a vignettist, for he loved to show the quintessence of things. It may with truth be declared that all his book-plates are real masterpieces, and will serve as models even when some of his other work, often super-erotic, is forgotten.

The painter Legros, who had his day of fame some twenty years ago, took pride in composing a book-mark for the fierce tribune, Léon Gambetta.

BY ALPHONSE LEGROS

BY LÉON LEBÈGUE

The plate is not without merit, but might well be passed over unnoticed but for the celebrity of its former possessor, which invests the work with a special interest. I much prefer the two anonymous vignettes executed for the aeronauts Albert and Gaston Tissandier, and representing a pair of graceful balloons soaring through the air, with the owners' names introduced into the draperies of the car, and the streamers floating in the breeze.

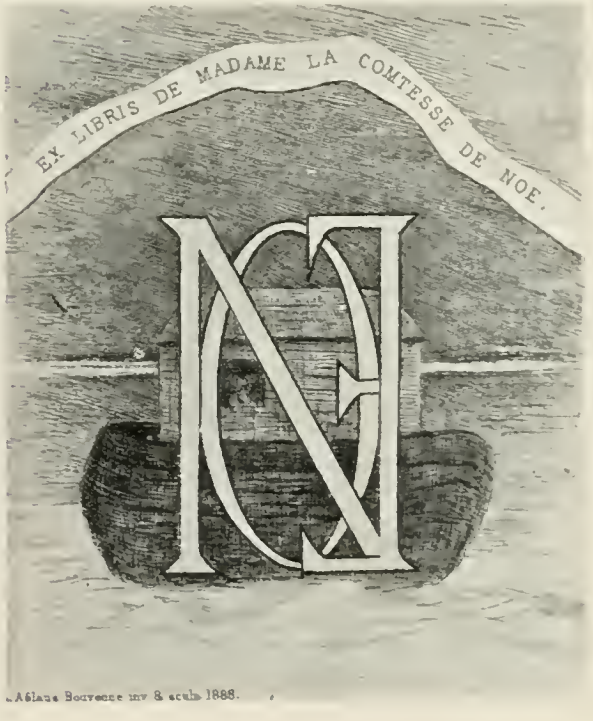
Here we reach the domain of the emblematic engraving which has, perhaps, been somewhat overdone. The Comtesse de Noë, to symbolise her scriptural name, took as her book-plate an engraving of that famous prehistoric ark wherein reposed the germs of all our destinies; while M. Paul Cordier, the well-known scholar, assumed as his mark the figure of a ropemaker laboriously plaiting his hemp. Elsewhere we find more or less ambitious playing upon words. M. De Laborderie, a celebrated Breton *savant*, had for his book-plate the figure of a pilot, approaching the "Côtes de l'Armorique," and waving a flag with the device: *Qui l'aborde rie;* Charles Monselet, maker of so many whimsical books, had pasted

BY HENRY ANDRÉ

in his volumes a drawing of a sort of topsy-turvy library, with this double-edged legend: *Livres Amoncelés;* M. Raisin, a prominent advocate of Geneva, chose a book resting open against a vine-stalk, on which a fox is climbing, the suggestion being based on Lafontaine's fable of "The Fox and the Grapes"—and the grapes are too sour! M. Wolff, a writer, remembering the German origin of his name, takes for his *ex libris* a wolf shut up in a library, with the words *Quærens quem devoret;* a lawyer and book-lover, M. Jacob, displays above an open volume "Jacob's ladder" thronged with angels bearing books; M. Jules Cousin, a librarian, takes for his mark the terrible little insect, his namesake, *anglicè*, the gnat; Vigeant, the fencing-master, chose a pair of monkeys fighting a duel; and M. Pellerin de la Touche, a prominent official in the Paris-Lyon-Méditerranée Railway, has selected for his motto the words of Montaigne: *Il n'est pas de meilleure munition pour cet humain pèlerinage*, with a portrait of himself in monastic garb, on a pilgrimage through the realms of fancy.

I might mention more than five hundred book-plates of this kind, illustrating a sometimes rather cheap form of punning humour. Many book-lovers there are who disapprove the harmless vignette altogether, holding that the "mark of ownership" in a book should be of absolute simplicity, and should consist solely of the proprietor's name stamped on leather by a binder, in the old fashion. Needless to say, these captious bibliophiles are not artists, but rather plutocrats, who, possessing the richest and oldest bindings, and the choicest and most famous volumes, are averse to everything that is new in artistic expression.

"It is worthy of remark," writes a critic of this sort, whose name I will not mention, "that at the present time true book-lovers are doing their utmost to preserve their books from the contamination of the *ex libris*. Their book-plates are kept as small as possible, being usually simple strips of leather on which the name is printed by the binder. 'Non-bibliophiles,'" he adds, "use enormous plates on which they display shields and figures, emblems and devices, rebuses and battle-subjects—veritable placards covering the entire fly-leaf. One should be careful not to place such things in books of value." In conclusion he remarks: "The book-plate may be regarded as an aerometer which



BY BOUVENNE

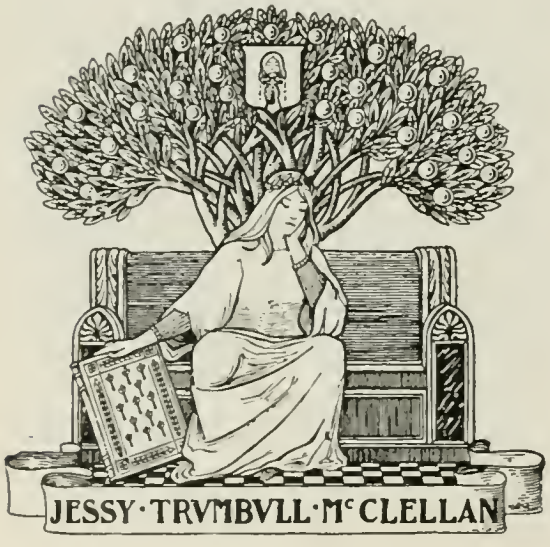
BY BRACQUEMOND

shall register its owner's degree of book-loving capacity; and the following axiom *à la* Balzac may thereon be formulated: The merit of a bibliophile is in an inverse ratio to the size of his book-plate."

Evidently this paradox has vigorous supporters among those dour bibliophiles of to-day who are Jansenites in matters of binding, who admire the catgut-stitched volumes that won't open, who seem to regard a book as something not made to be read. I once invented a name for people of this sort—"Biblioscopes," or those who look only on the outside of their books, regardful merely of their material parts and caring nothing for the moral, the æsthetic, qualities they contain.

The true book-lover is not the mummified bibliophile who hesitates to handle his books for fear of soiling them. He is the man of letters, the student of art, the amateur of novel styles and new ornamentations. For such as these the book-plate will long provide one of the surest methods of revealing their true personality, of expressing their tastes—and all on this little square of paper. These much-vaunted leathern labels, bearing the owner's name in gold letters, may be simple enough,

BY MARY PRENDIVILLE
(*See American Book-plates*)



BY H. E. GOODHUE
(*See American Book-plates*)

but they are as ugly, as assertive, and as vulgar as the tickets in a druggist's or a pastrycook's window. To tolerate them on the threshold of a beautiful work one must be devoid of all delicacy of vision, and to advocate their use is simply a barbarism.

Is there any book-lover to-day who may be considered to be altogether satisfied with his *ex libris?* This is open to doubt, for many persons have had several done in succession. The graphic art nowadays pursues so many courses, shows itself in so many diverse ways, proclaims so many

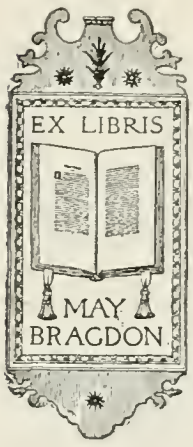
BY T. B. HAPGOOD
(*See American Book-plates*)

schools of style, and boasts so numerous adherents, that many an amateur, even with the best intentions in the world, hardly knows in which direction to apply for an *ex libris*, the result being that, as often as not, he regrets what has been done for him on the very morrow of its completion. In France at the present moment there is an absolute *embarras du choix*, with no one in control, for there are more individualities than schools of art!

BY W. S. HADAWAY
(*See American Book-plates*)

If one apply to Paul Avril, the illustrator of the *Evantail*, one will receive a very light and delicate vignette in the eighteenth-century manner, done in the airy style of the *ex libris* composed by this artist for Mrs. H. S. Ashbee of London, or Mr. G. B. de Forest of New York. Ask for a design from Jules Chéret, and you will get a wild, flighty, impulsive thing just like one of his posters. Eugène Grasset will send in a clear, vigorous composition like a stained-glass window; A. Robida will not fail to lapse into some witty fancy, in the wild style of the book-plates pictured in the magazine *L'Art et L'Idée*, and now reproduced here.

We have certainly no lack of *ex libris* makers in our midst; but it is difficult, if not impossible, to place them definitely in categories, and clearly to state their styles. Among the modern decorators who approach most nearly to the English manner, one may mention L. O. Merson, Adolphe Giraldon, Léon Rudnicki, Verneuil, De Feure, Belville, Eugène Courboin, and most of our poster painters and book-cover illustrators. Other sprightly and thoroughly Parisian ex-librists, light of hand and full of fanciful touches, are E. Van Muyden, Henri Boutet, Giacomelli, Bac, Mêtivet, Henri Pille, Gerbault, Léon Lebègue, and Andhrée des Gachons.



BY C. F. BRAGDON
(*See American Book-plates*)

BY T. B HAPGOOD
(*See American Book-plates*)

It were useless to attempt a definite appreciation of the present state of the *ex libris*, that multitude of little fugitive sheets whirling amid all the various winds of current thought. Later on, perhaps, the sober critic may be able to estimate the result of it all in the light of some more or less complete collection of these works.

At present the collector—and his name is legion—holds the field. The mania for acquiring these little works is epidemic and cosmopolitan, and nearly as severe as the postage-stamp craze.

The history of the book-plate has been written. It remains now to write that of the collectors of *Ex libris*, and their extravagances.

OCTAVE UZANNE.

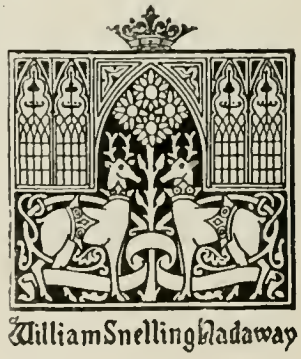
SOME AMERICAN BOOK-PLATES. BY JEAN CARRÉ.

IF, as seems probable, the origin of the book-plate is to be sought in the engraved coats-of-arms wherewith the noble possessors of great book collections were accustomed to adorn their volumes, it is easy to understand why in America the "Ex Libris" cult should be only just beginning to show signs of vigorous growth. In the old world the book-plate has gone through a good many stages of evolution, and can prove its descent through several centuries. It is an expression of an idea which has been passed on from generation to generation, and has been modified from time to time to bring it into agreement with changes in the popular point of view. A logical enough result has, in consequence, been arrived at to-day, and a distinct type of product has been created which, for all its definiteness, yet bears many marks of its origin, and displays features that make its family history comparatively easy to trace.

In America there is no such sequence of evolutionary stages. In the earlier period of the national growth people were too busy with other

BY LOUIS J. RHEAD

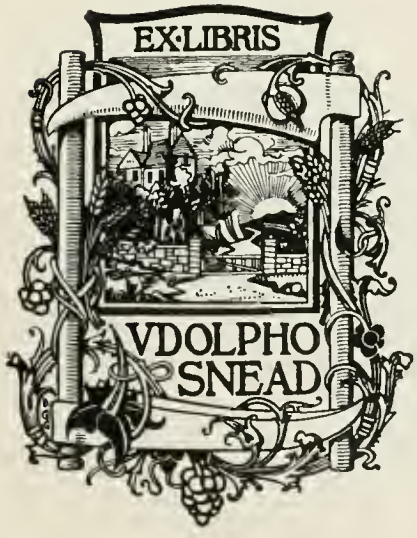
BY LOUIS J. RHEAD



BY W. S. HADAWAY

EX LIBRIS

1.



2.

3.

4.

AMERICAN BOOK-PLATES

1. BY MARY PRENDIVILLE
2. BY B. G. GOODHUE
3. BY W. S. HADAWAY
4. BY W. S. HADAWAY

BY H. E. GOODHUE

things to concern themselves much about heraldic badges, and were more anxious to make the way smooth for their descendants than to preserve the evidences of their connection with a European ancestry. Whatever traditions, survivals of feudal times, the first settlers in America brought with them very soon became weakened or destroyed by new associations and by the interests of a completely novel mode of life, and those influences which have steadily continued to promote in the Old World the maturing of a pleasant little manifestation of personal æstheticism ceased very promptly there to have any perceptible effect. Therefore the appearance of the book-plate in America must be regarded as the outcome of importation. It is an exotic growth which has taken root in the soil of the country, and shows signs of establishing itself permanently and vigorously.

At present, of course, it retains most of the characteristics which distinguished it in the place of its original cultivation. American book-plates, especially of the pictorial variety, have not as yet acquired any distinctive peculiarities by which they could be referred to a class by themselves, and it can scarcely be said that they compare very favourably with British plates of the same kind. They are tentative in treatment, and, perhaps, a trifle timid in their adaptation of the suggestions which have been derived from this side of the Atlantic. But there is, nevertheless, a good deal of promise in what the American designers are doing. A few men have already shown that the possibilities of real development are greater than might at first sight have been imagined; and their labours, though not very extensive, have been productive of results of quite appreciable moment. It is noteworthy that hitherto the interest in book-plates is with them a matter of local feeling. Most of the best work comes from Boston, where presumably the quieter æsthetic atmosphere and the greater educational advantages tend to foster a class of art which appeals to the intelligent and cultured few rather than to the sensation-loving masses. Nearly all the plates which accompany this paper have been produced by a few New England men, some of whom are not unfavourably known beyond the limits of their own district, and even outside the confines of their native land.

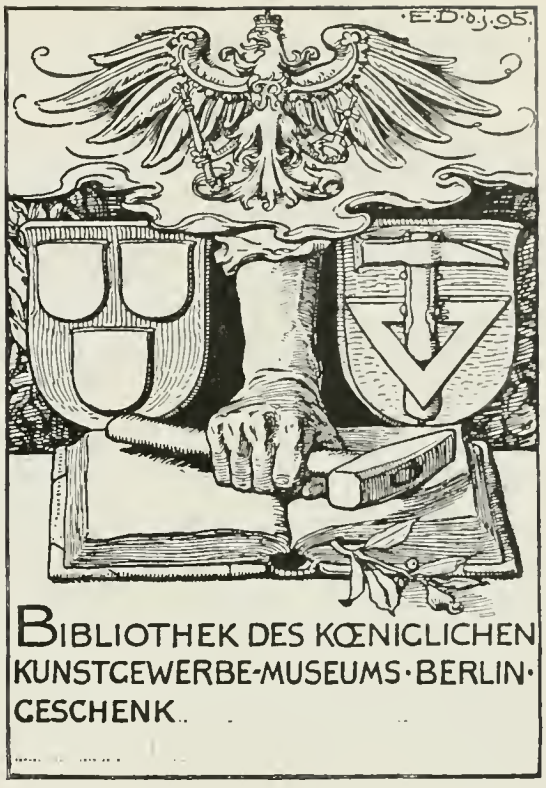
One of the best of this small group is Bertram Grosvenor

BY H. E. GOODHUE

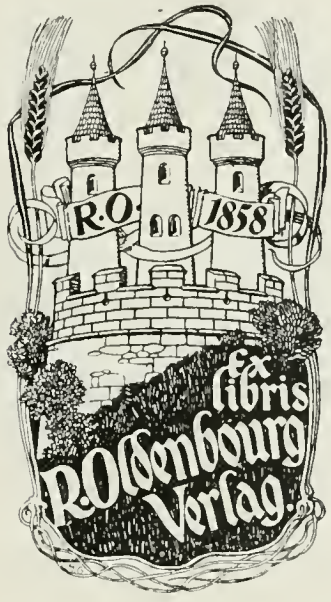
BY H. E. GOODHUE

Goodhue, a black-and-white draughtsman, who has established a considerable reputation by his decorative drawings. He has already attracted attention in London by his borders and initials for "The Altar Book," which was shown in the last Arts and Crafts Exhibition; and a book-plate by him was reproduced in a recent number of THE STUDIO. A certain freedom of fancy distinguishes his work, and he has a pleasant command of vigorous and expressive line which justifies the position he holds among his contemporaries.

Harry E. Goodhue, who is well known as a worker in glass, is represented by some specimens of his book-plates, which show



BY DOEPLER
(*See German Book-plates*)



BY GRADL
(*See German Book-plates*)

pleasant refinement of feeling and agreeable variety in design. As a "name-label," the plate he has drawn for Miss Alexander is by no means unsuccessful: it is unambitious, but has a certain elegance. There is more intention in another of his designs —that for June Eldredge, with its happy combination of figure and landscape. Another, for Juliet Armstrong Collins, shows similar feeling, but is less skilful in arrangement and drawing; and the fourth is better in idea than realisation.

Among the black-and-white draughtsmen in America the place occupied by T. B. Hapgood, jun., is deservedly prominent; and it may be questioned whether those who are well acquainted

BY HILDEBRANDT
(*See German Book-plates*)

with his work would accept these examples of his book-plates as doing him justice. He has chosen for them a curious formality of style, which in one case—that of the label for Mr. Heintzemann—certainly seems a little ponderous. This particular one is, however, intended for use in the reference library of an important commercial house, and so may be justified as appropriate to its surroundings. For Mr. Laughton's plat. the same claim of absolute suitability may be advanced.

In the designs of W. S. Hadaway, another Boston artist, formality and the conventionalising of details are carried even farther than they are by Mr. Hapgood. Of all the plates here reproduced his show most plainly the type of decorative feeling that influences certain of the American workers. He has a peculiar tendency towards absolutely symmetrical compositions, and avoids entirely the suggestion of pictorial effect. By this method of treatment he loses some of the freedom and richness which make attractive the productions of many of the other designers, and gains a quaint mediæval flavour that seems in a measure out of place among the essentially modern surroundings which the country provides. The sources of his inspiration are apparently the illuminated missals and manuscripts of the Middle Ages, the engraved brasses which mark the tombs of knights and bishops who lived many centuries ago, and the tapestries which hung in the castles of the feudal chieftains: all these he seems to lay under contribution, and from the material which he collects from such sources he compiles things which are attractive, even if not altogether appropriate. In his management of technical devices he is distinctly able, and his use of solid blacks in contrast with solid whites is consistently judicious and soundly decorative. In a sense it is to be regretted that he should not apply his obvious skill with more freedom, and should not transfer some of the attention which he gives to ancient examples to motives of a more modern and living type.

BY HANS THOMA
(*See German Book-plates*)

BY HANS THOMA
(*See German Book-plates*)

Some other American artists whose work deserves particular mention are W. H. Bradley, G. W. Edwards, Frank Hazenplug, and C. F. Bragdon. A single plate by the last named is reproduced; it is curiously simple in treatment, but belongs in its manner rather to the domain of furniture-designing than to that of decorative black-and-white. The two drawings by Miss Mary Prendiville are, perhaps, the most original of the whole set. They are less skilful in handling than some of the others which are given, but they show a plain intention to depart from the beaten track, and a deliberate effort after freedom in arrangement. They are

hopeful as signs of the growth of greater pictorial feeling, and suggest possibilities which are not so apparent in the work of those artists whose study of early authorities has imposed plain limitations upon their range of invention.

As time goes on results more obviously individual may be expected from America. The worship of unsuitable archaisms will be abandoned, and for the purely artificial respect for the traditions of European communities will be substituted a fresher and more intelligent sense of the obligations which are involved in this class of design. The inventiveness of the nation will assert

BY HANS THOMA

itself, and a style probably quite unlike that which is characteristic of European work will be developed. At present American book-plates are nothing more than hints of what is ultimately to be expected; they show the manner in which the native designers are feeling their way towards decisive expression of an unfettered independence, and they mark in the progress of the art a stage which is nearly complete; we shall see their tentative qualities before long giving place to really genuine originality. What will be evolved it is scarcely possible at present even to suggest, so many directions are open to the designers, and such chances of breaking new ground are within their reach; but, at all events, reasoning by the analogy of other art movements in America, we may anticipate the creation of a school which will treat in its own way the problems that present themselves.

JEAN CARRÉ.

GERMAN BOOK-PLATES.
BY HANS W. SINGER.

In his book on German book-plates, F. Warnecke, after reviewing the history of the art from the fifteenth to the eighteenth century, says: "The worst book-plates that have ever been produced . . . are those of the first half of our century." This criticism might be applied on a broader basis, for it holds good for other art products besides book-plates. It seems, however, rather too early to date a revival of *ex libris* art from the fifties, and Count Leiningen-Westerburg, in submitting a chronological system for the arrangement of a collection of German book-plates, cuts our century into two unequal halves, maintaining that the designs produced after 1870 differ widely from those done before.

Yet even this seems an early date to assign to the birth of the modern book-plate. No doubt there was a sort of revival, a decided improvement upon previous work perceptible at both these periods, especially the latter. People had at least discovered what a book-plate was meant for, and fell back upon the oldest specimens, the kind that some to this day—perhaps with justice—deem the only correct form of the book-plate, the armorial

BY CARL WOLBRAND

one. The early work of Hupp of Munich, of Doepler and Hildebrandt of Berlin, appeared then, and armorial book-plates were correctly drawn from an heraldic point of view by these artists for nearly the first time during the present century.

At that time these men belonged to the class of "decorators," a class of designers distinct from the artist fraternity. They had their own schools of training, usually connected with some museum of applied art. They were not educated to the free use of the brush or the pencil, and they were not brought up to the vocation of painting a picture. Their instruction was limited to the copying of certain antique examples, and to acquiring a knowledge of certain principles which might enable them to produce works of applied art. These "Kunstgewerbler," or art-workers, were at that period considered to be of a lower caste than the artists. Artists looked down upon them, and they were not very wrong in doing so, for the aforementioned knowledge pos-

BY SATTLER

BY OTTO GREINER

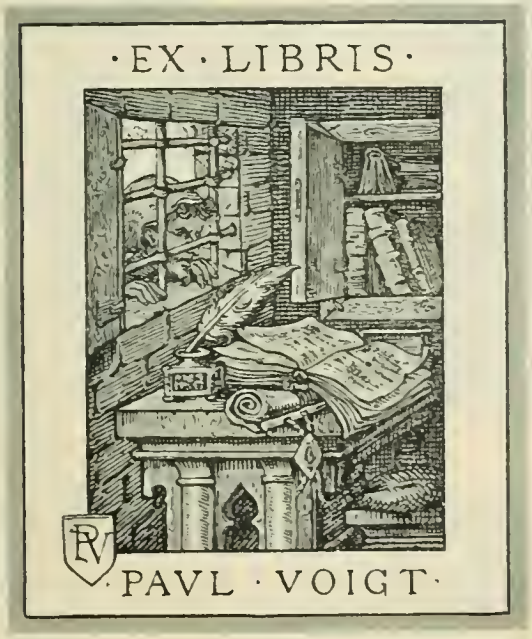
sessed by these art-workers consisted for the most part of a rather hazy acquaintance with a subject not any too good in itself. They were supposed to have the forms of German Renaissance decoration at their fingers' ends, and their imagination was crammed with those restive designs of interlacing bands, flying banners, fluted columns, heavy volutes, and all that many-cornered, intricate "little" ornamentation which we see in the furniture, on the title-pages, on the "Cartouche" prints, and even on façades, towards the end of the sixteenth century. This system of decoration, transplanted from its natural surroundings into the middle of our century, had not much to recommend it. Yet for these art-workers there existed only this one style: "Alt-Deutsch"—antique German—was the thing; houses and rooms and furniture and book-plates must needs be decorated in this fashion. This continued far beyond 1870, beyond 1880, indeed I think even beyond 1890, and to my mind the appearance in Germany of the modern book-plate is even more recent than this.

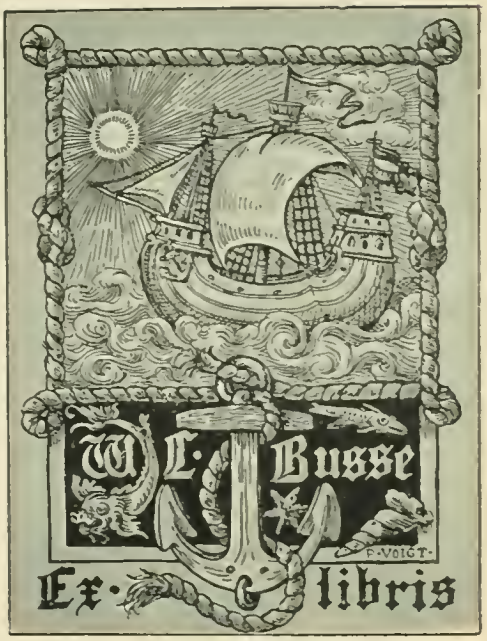
In May 1891 the German Ex Libris Society was founded. In October of the same year they began the publication of an excellent quarterly which is still thriving, and no doubt the society, especially the members whom I

THREE BOOK-PLATES
BY P. VOIGT

THREE BOOK-PLATES
BY P. VOIGT

·EX·
·LIBRIS·


·EX·LIBRIS·
·PAVL·VOIGT·

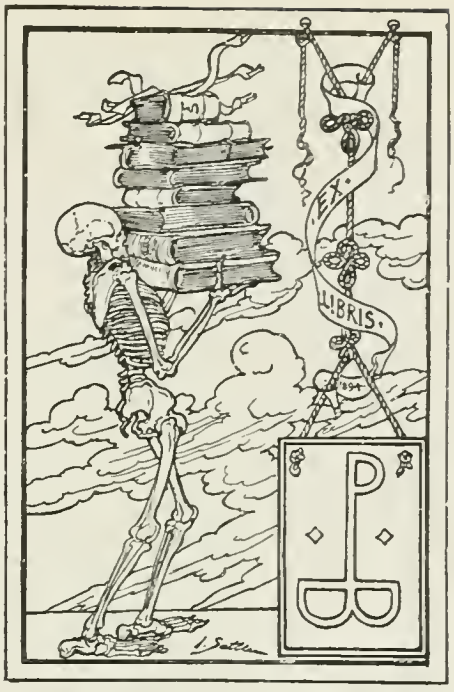

W. L. Busse
Ex· libris

have already mentioned—Warnecke, Leiningen-Westerburg, Doepler, and Hildebrandt—have done much for the furthering of the book-plate.

The modern *ex libris* dates here as in other countries from the moment that the modern art-worker appeared, the art-worker of to-day, who is no longer a man of professedly inferior training, but no less a person than the artist himself, stepping aside for the time being from other pursuits in order to design artistic forms for articles of daily use.

As for the book-plate itself, two things had to be done as a commencement. It was necessary to show that other than heraldic designs could be used: Sattler did that. A new style of design must replace the clumsy Renaissance decoration: O. Eckmann perhaps did that, if it be attributable to any single man. The increasing acquaintance with the work of Anning Bell and other English draughtsmen also helped a good deal.

Probably most readers of THE STUDIO who are interested in *ex libris* to any great extent are acquainted with the forty-two designs by Joseph Sattler, published in 1895 at Berlin. None of them are purely heraldic in the old fashion. Some of



BY SATTLER

BY SATTLER

them are very grotesque; a good many show no connection whatever between the design and its use as a book-plate. They are very varied in character, some reminding one of Dutch etchings of the seventeenth century, while the majority were made in a sort of emulation of Dürer. Sattler himself was anxious lest one should say "imitation" of Dürer. He does not wish to be considered a copyist. Upon one plate, that of Gabriel von Térey, he was asked to reproduce a sketch by Baldung (Térey published the Baldung drawings), and he is particularly anxious that attention should be called to the fact that he has added Baldung's monogram. Unfortunately many of the designs are rather heavy, and most of them appear to suggest a hidden, significant meaning. A plain design is less pretentious and more pleasing in the end. It seems to me that of the forty-two the simple black-and-white specimens are the best: they show greater decorative power. The coloured designs were not lithographed by Sattler himself, which is also to be deplored. This series excited much attention and may have been the cause of others

trying their abilities in this direction. Upon the whole the number of true artists who have turned their attention to *ex libris* is not large, and they have not produced much, probably not half as much as has been done in the same period in England, that Eldorado of *ex libris*.

Specimens of the best artists' work accompany this article, although it has been impossible to do full and complete justice to the various designers. Most of the present specimens, however, will speak for themselves fairly well, and there is need only of a few words about the designers.

Some of the recent work of Doepler and Hildebrandt proves that they have kept in step with the times. Each of them has designed more than a hundred good original plates. Wolbrand is an architect of Hamburg who has gained some reputation as an illustrator of comic local pamphlets. The specimens, as well as those of Gradl of Munich and some others, were

BY MAX KLINGER

BY MAX KLINGER

secured with the kind assistance of Count Leiningen-Westerburg. Paul Voigt is director of one of the departments at the Government printing-offices at Berlin, where the German banknotes are made. Most of his plates are intaglio work on copper, usually engraved by himself. Berger's designs are very novel and interesting. They are not wood-blocks or lithographs, as one might be led to suppose at first sight, but are stencilled, a separate pattern being cut for each colour. Berger lives at Munich, as does also Pankok, whose fine wood-block colour prints cannot fail to prove interesting. In his book-plates Thoma scarcely appears to great advantage; they are only rapid and slight sketches to which he has not devoted much time or thought. Still they are interesting. Of all the designers Hirtzel approaches perhaps nearest to the elegance and grace of the modern English *ex libris;* but, as a rule, German tendencies do not incline that way, and perhaps the most specifically German attempts are those in which the drawing is of secondary importance to the colour scheme.

Klinger has engraved ten plates in all, two for Liepmansohn, one for his brother, a professor of chemistry, two for the art dealer Gurlitt, one for the musical library of Peters at Leipsic, with the head of Beethoven, and one for Mr. Bode, Director of the Museum at Berlin, two for his

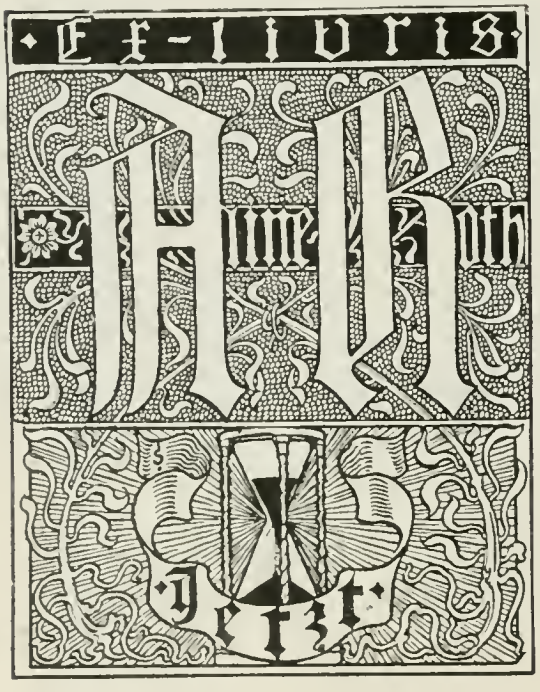
BY PANKOK

own books, and one for Reinhold Richter, which was done quite recently. Greiner has engraved one for Hartung, and lithographed two superb plates for Weigand of Munich in gold and colours.

In conclusion I will name a few other designers whose work in this direction is worthy of consideration. Karl Rickelt has designed several excellent armorial book-plates, including one for Lipperheide. Peter Halm, the Munich etcher, has, among others, done a few pleasing examples for F. Schneider at Mentz; Gustav Hogelorp is responsible for a fine *ex libris* for Count Drach (with two dragons), another for A. Herzog, an heraldic design surrounded by a border of oak-leaves, and an especially good design for von Schlieben, representing a battered burial slab, such as are to be found on the walls of old churches. The *ex libris* for F. Hausslin by O. Schwindrazheim, represents a house cleverly constructed of old books, and upon one for B. Schaffheim we see a boy in the costume of the sixteenth century buying his first book from a booth at a fair. The inscription, printed in old type, unfortunately includes the date of the incident, 1852, which seems out of keeping with the design and mars an otherwise pleasing plate.

HANS W. SINGER.

BY JULIUS SVENSSON



BY SATTLER

SOME AUSTRIAN BOOK-PLATES. BY WILHELM SCHÖLERMANN.

THE history of book-plates in Austria, from the earliest times down to the present century, though corresponding, of course, in regard to its genesis and chronological development with that of other countries, is an interesting subject that has never yet been authoritatively dealt with. There does not exist, to my knowledge, any trustworthy guide, catalogue, or other kind of publication devoted to this special topic, either from an artistic or from a bibliographical point of view, to which the amateur, bibliophile or antiquary, might turn for enlightenment in treating upon Austrian *ex libris*. Even the well-known German authority, Warnecke, does not deal exhaustively with Austrian *ex libris* either from an artistic or from a chronological point of view.

Austria has been from time immemorial a country *par excellence* of feudal aristocrats and monasteries, a land of monks and barons. As far back as A.D. 1312, there existed an illustrated and illuminated "Passionary" (now preserved in the library of the University of Prague), on the first page of which the names

BOOK-PLATE BY
OTTO GREINER

BOOK-PLATE BY
OTTO GREINER

SOME AUSTRIAN BOOK-PLATES BY WILHELM SCHLEMMER

One hears so little about Austrian book-plates that the subject must be new to the general reader. Although collecting, as a craft, is not in its infancy, and although Austria has been associated with most countries in the matter of book-plates, and although, as we shall see, the Austrian artists have produced some very beautiful plates, the subject has not received the attention it deserves. Perhaps the reason is that the Austrian collector is not as active as his brethren in other countries, and that the Austrian artist is not as well known as he should be. Whatever the reason may be, the Austrian book-plate is not as well known as it should be.

[illegible] I have had occasion to express my belief that the book-plate is a work of art, and that it should be treated as such. The book-plate is a work of art, and it should be treated as such. The book-plate is a work of art, and it should be treated as such.

Wilh Feigand
EX
LIBRIS

and "likenesses" of the learned scribe as well as of the pious owner of the book (the Abbess Kunigunde, daughter of King Ottokar II. of Bohemia) are imprinted. In the various monasterial libraries the *ex libris monasterii* appeared about the same time as in the neighbouring German ecclesiastic centres "of learning and peaceful seclusion." Previous to the year 1519, the first *ex libris* proper now in existence was that of Aldobrandini, and the oldest dated book-plate in the town of Vienna is that of Johannes Faber, Bischoff von Wien, in the year 1540. Among the names of Austrian book-plate designers and engravers that have been handed down to posterity in the course of centuries, I can only repeat a few of the most conspicuous, such as Dietl, Yunker, Kenckel Konperz, Nicolai, C. Dietell (of Graz), Alois Count Rosée, Fr. Mayer, Fr. Schauer (the engraver), and five anonymous *ex libris* of rare quality and interest in the library of the "Nicolspurgensis Scholarum Piarum." The "Gumpoldskirchener Bibliothek" also contains some very choice specimens of old book-plates of various dates and sizes.

There has quite recently been an exhibition of book-plates, together with book-covers and old manuscripts, in the town of Brünn in Moravia, the first one of this kind held in Austria. Here some thirty to forty old *ex libris* were shown, mostly from designs of the above-mentioned artists, the chapter-house of Kremsmünster in Moravia contributing some of the finest specimens from its rare collection.

BY PAUL VOIGT

BY PAUL VOIGT

There are practically only three living Austrian book-plate designers, of whom two reside in Vienna. The names of these are Ernst Krahl, a painter and heraldic designer, and former pupil of Doepler, jun., of Berlin, and Hugo Ströhl in the same profession. Both are as yet leaning more or less upon the safe lines of tradition, though, no doubt, their designs are well executed, and in this respect certainly deserve a note of unbiassed appreciation.

From a really modern point of view, there seems at present to be but one young artist in Austria whose work can compare with that of the best foreign *ex libris* designers. This is Emil Orlik, of Prague.

There is a charming freshness combined with a rich vein of phantasy and humour in Orlik's manner. He betrays at once an individuality brimming over with inventive faculty and a determination to break away from the fetters of tradition. His style is both original and convincing, completely different from any style at present prevailing in Germany (such as that of Joseph Sattler for instance), and entirely free from all and every kind of heraldic, "scholastic," or mediæval influence.

Emil Orlik was born in 1870 in Prague, or more accurately speaking in "Alt Prag," the most ancient quarter of the quaint old capital of Bohemia. He commenced his studies in Munich, and was for about a year and a half a disciple of Professor Lindenschmidt at the Academy. There seems, however, to have been but little affinity between master and pupil, and it is impos-

BY CARL WOLBRAND
(See German Book-plates)

BY BERNHARD WENIG
(See German Book-plates)

BY F. NIEBUHR
(See German Book-plates)

BY BERNHARD WENIG
(See German Book-plates)

sible to trace any marked influence upon the character and development of Orlik's art from that source. The artist is at present indulging a transient migratory mood, and is engaged upon a roaming tour of study through England, Scotland, Holland, Belgium, and France.

There appears to be no need for the critic to enter into details with regard to the various *ex libris* of this artist which are reproduced herewith. Each design bears a personal stamp, and displays independence and even daring both in its conception and execution. Whatever may be the direction which Orlik's artistic development will eventually take, it seems certain that we are destined to hear a great deal more of him in the early future, and his career will be watched with interest by all advocates of independence and individuality in art.

Had it been intended to enter into an exhaustive treatise on Austrian book-plates, the basis of this article must needs have been considerably enlarged. It has been at least possible, however, to submit and consider a few of the best examples of *ex libris* that can be procured in Austria, where the modern art movement is only gaining ground very slowly and gradually.

In conclusion I must tender my heartiest thanks to Mr. Karl Koch, and to Mr. Arthur Jellinek, to whose erudition and courtesy I am indebted for much valuable information concerning *ex libris* literature in general, and Austrian book-plates in particular.

WILHELM SCHÖLERMANN.

BY E. KRAHL

BY E. KRAHL

BELGIAN BOOK-PLATES. BY FERNAND KHNOPFF.

DURING the course of the renaissance, or the popularising of the applied arts — a movement which was the natural outcome of English example, and is now flourishing everywhere—Belgium's share in the work was an ample contribution of pottery, pewter, and posters. Our painters concentrated their energies in the study ot ceramics, our sculptors—and not the least considered among them—devoted their gifts of modelling and composition to the production of works in pewter, while the Belgian poster school (or rather schools) achieved a great reputation by designing several of the recognised masterpieces of their kind. The Belgian poster occupies a prominent place in the special publications devoted to this branch of art; indeed, more than one volume has been entirely devoted to the efforts of the Belgian poster-makers. Nothing, therefore, would be easier

than to write a complete historical study of the poster in Belgium. But when we come to the question of book-plates, especially those of to-day, it is quite another matter. The revival of the *ex libris* in England and in Germany, whereby several artists have obtained a wide celebrity, has had no counterpart in this country. Belgian book-plates have always been scarce, and those that exist, moreover, are but little known, the public collections containing none of them. Private collections there are, it is true—including those of M. Hippert, M. Claessens the art binder, Dr. Van den Corput, Comte de Ghellinck, M. Pol de Mont, and Comte de Limburg-Stirum—but they are somewhat difficult of access and, from various causes, generally incomplete, especially so far as the most recent productions are concerned.

Some of our national artists give evidence of real talent for this kind of work. First of all comes the late Félicien Rops, the astonishing draughtsman, the consummate engraver, with a wit as keen as his needle's point, who was better qualified, perhaps, than any one alive for the task. But no one thought of going to him. The catalogue of his works, so ably edited, under the pseudonym of Erastène Ramiro, by the Parisian advocate, M. Eugène Rodrigues, mentions *lettrines* (initials) and

BY EMIL ORLIK
(*See Austrian Book-plates*)

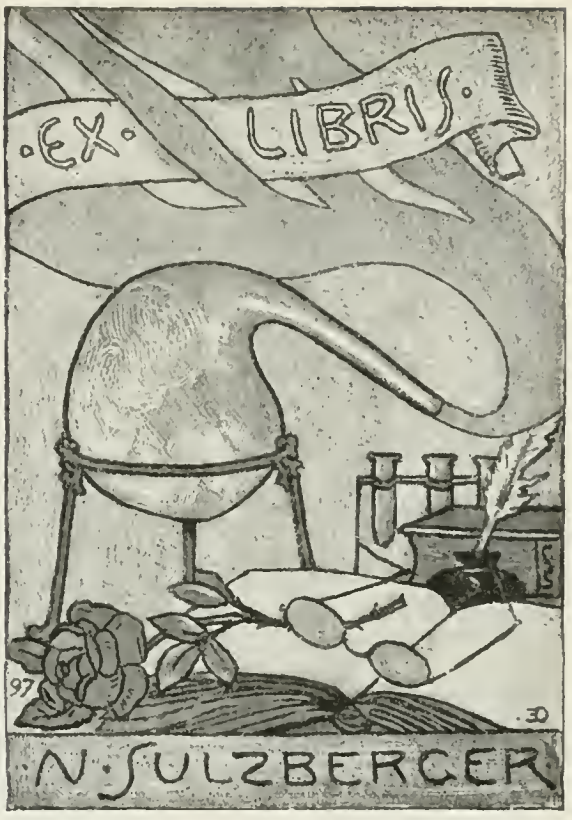
BY EMIL ORLIK
(*See Austrian Book-plates*)

"marks," but not a single *ex libris*. But while the absence of the typical Walloon master from the list of book-plate designers must be keenly regretted, it is satisfactory to note in the first rank the names of those who were either his direct disciples, or who, by displaying his identical racial qualities, may be said to have continued the work he himself performed with so much force and originality. I have often had pleasure in referring in THE STUDIO to the interesting and meritorious group of Liège artists, whose essential decorative gifts are of so refined and "intellectual" a character—if so I may term it: I refer to MM. A. Donnay, A. Rassenfosse, and E. Berchmans, the creators of the best of Belgian posters and also of our best *ex libris*. In the latter as in the former they display, without any parade of virtuosity, the well-balanced and logical style, allied to the soundest and most serious craftsmanship, which is their distinguishing characteristic. To their ranks on this occasion I would add yet another Liège draughtsman, M. de Witte—albeit his manner is somewhat different—who has designed a book-plate of great merit for M. Terme.

In default of other virtues, the book-plates of Brussels may boast of their comparative numerical

superiority and their diversity of style; nevertheless the names of several artists which we would certainly expect to see are wanting from the list, notably those of MM. Crespin, H. Vandevelde, and Hannotiau, whose absence is greatly to be deplored. On the other hand, we find several amateurs who, wholly or in part, have executed their own book-plates, such as the Duc d'Ursel, President of the Société des Beaux-Arts of Brussels, M. Hippert, President of the Société des Aquafortistes Belges, and Comte Alberic du Chatel, who has engraved, with light and delicate touch, a charming *ex libris* in the eighteenth-century style.

Numerous *ex libris* have been composed and engraved by M. J. Schavye, the art binder, who in point of fertility holds the "record," as the sporting phrase goes, for works of this sort. Certainly he has occasionally been obliged by his patrons to execute heraldic compositions of barbarous appearance and other designs of decidedly commercial aspect; but the beautiful plate he designed and completed for M. Montefiore shows him capable of producing



BY EMIL ORLIK
(*See Austrian Book-plates*)

BY EMIL ORLIK
(*See Austrian Book-plates*)

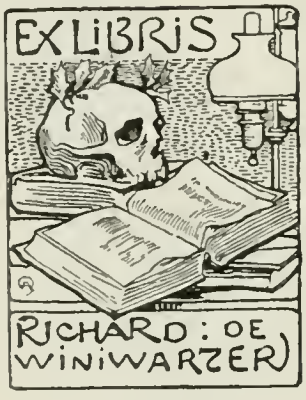
true art work when unfettered by restrictions. M. Schavye it was who composed the book-plates for M. de Bonne, M. Edm. Picard the advocate, M. J. Van Volxem, Baron Van den Bergh, and M. R. Chalon, the learned and laughter-loving bibliophile, whose practical jokes were famous in their time.

M. J. Weckesser, another art binder, has also done some interesting plates, especially noteworthy being that of Count Leopold de Beauffort, whose celebrated library contains copies of several remarkable works on the chase. This particular book-plate has several times been incorporated into the scheme of the binding, which certain book-lovers declare to be its rational place.

Among the Brussels artists

BY FERNAND KHNOPFF

who have designed book-plates may be mentioned A. Lynen, most thoroughgoing of Bruxellois, who executed a work of this kind for M. G. Schoenfeld the advocate; G. M. Stevens, author of his own "mark"; H. Meunier, of poster fame, who has executed *ex libris* for Madame H. Meunier, and for MM. Campion and G. Fuss; G. Lemmen, most "modern" of book illustrators, his plates being intended for Comte Harry von Kessler of Berlin, Herr Curt von Mutzenbecher of the same city, and M. J. Meier-Graefe of Paris. M. A. Verhaegen, on behalf of M. J. Nève, Director des Beaux-Arts, has designed a plate which has been executed in admirable fashion by M. Vermorcken the engraver. Finally there is the writer himself, several of whose *ex libris* were reproduced some time ago in THE STUDIO, and who has since composed one for the library of the Brussels Bar.

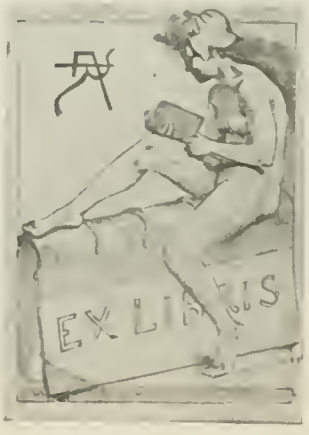


BY DONNAY

"In Antwerp," writes M. Ch. Dumercy, keenest of art amateurs, advocate, and man of letters, "the book-plate nowadays has fallen from its former high estate. So far as I am aware this is an exact statement of how things stand. I know three Antwerp bibliophiles who possess *ex libris*. When I say "I know," you must regard this as a manner of speaking, for one of the three is myself, whom I scarcely know at all. My *ex libris*, which, strictly speaking, is a 'character' formed of two initials and innocent of device, was designed and engraved on the wood of the pear-tree by my friend Max Elskamp, who is not content to be simply a great poet."

M. Fernand Donnet, Director of the Royal Academy of Fine Arts in Antwerp, had a book-plate designed for himself which was touched up and completed by F. Pellens, the engraver, a student of the Institut Supérieur des Beaux-Arts. Lastly, M. Pol de Mont, the poet, has a very beautiful specimen, invented and designed by M. Charles Dondelet, the quaint draughtsman of Ghent, whose learned talent and rich archaic style were admirably adapted for the production of this work. Other Ghent artists have also designed book-plates, in—comparatively—large numbers.

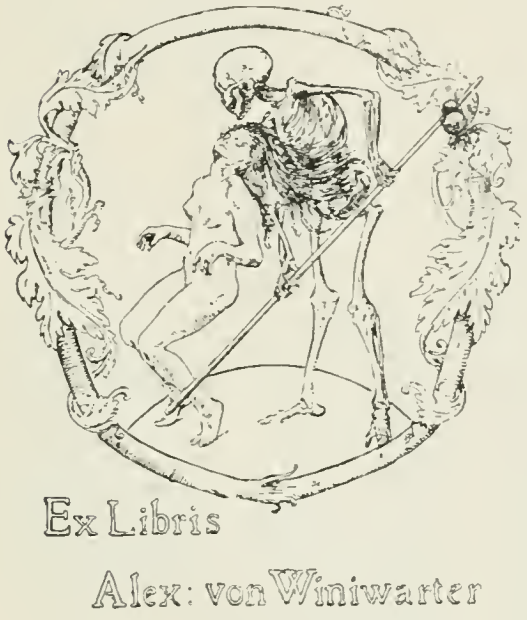
The erudite and amiable librarian of the University of Ghent, M. F. Vander Haeghen, writes: "Here is the result of my researches with respect to *ex libris* in this library. I find book-plates owned by MM. Heremans, Voituron, and Gantrelle, designed and engraved by Armand Heins: one belonging to M. Massy, designed by Em. Coemans and engraved by N. Heins; one, the property of M. J. Roulez, engraved by V. Lemaire from a little sketch by myself; a plate of my own for an Erasmian collection, engraved by N. Heins after a drawing by J. de Keghel; two more, belonging to me, one designed and engraved by N. Heins, the other engraved by C. Onghena from a design of my own; and one owned by M. Charles Hulin and designed and engraved by P. Allaert.



BY A. RASSENFOSSE

In addition must be remembered the little *ex libris* of the University library."

This collection has certainly the merit of variety, for side by side with examples of the simplest style of illustration we find portraits—somewhat photographic portraits—of book-lovers, while large-sized plates are in company with "marks" so



BY A. RASSENFOSSE

small that they would be highly esteemed by M. H. Béraldi, once described by M. Octave Uzanne as "chief of the New School of Orthodox Bibliophiles."

M. Béraldi, in a note attached to his work entitled "Graveurs," is very severe on book-plates generally, and insists that they shall be as small and as simple as possible. May one not even contend that the *ex libris*, however small it be, placed inside a volume, is calculated to destroy the harmony of the work, and that a "mark" of this sort should properly figure on the outside of the book and form part of the ornamental binding?

Then comes this question: Can an orthodox book-lover interfere with the binding of his book? And this: Should he remove from a volume the *ex libris* already attached to it? The last-named question has been so clearly and delicately handled by Mr. H. G. Ashbee that I am constrained to quote his opinion.

"But what," he asks, "shall be said about the removing of a book-plate from the volume to which it belongs, and to which it imparts a character, a historic and personal value?" His answer is as follows: "For my own part I do not remove the book-plates from the volumes which I place on my shelves; I like to leave in the books I use any plates which they may contain, and to contemplate 'in my mind's eye' the owner or owners through whose hands they may have passed; nor do I (as is sometimes done) paste my *ex libris* over the one already there. But I frankly own that I do not hesitate for one moment to abstract a book-plate from a worthless or an odd volume, or even to take any plate out of a long set, and add it to my collection of *ex libris*."

A book-plate is a unique thing, unpretentious in point of size, and of definite character; something that must be specially commissioned, and, moreover, cannot decently exist or be displayed without justification—or, in other words, without a library of books for it to be placed in. For it is only a Victor Hugo who can be allowed, without exciting ridicule, to own a superb and imposing *ex libris*, while possessing a library consisting of little

BY E. PELLENS

more than fifty volumes. To put it briefly, a book-plate does not "represent," as we say here, the money it costs. It is for this reason especially that the return to fashion of the book-

owner's mark, as seen in England and in Germany, seems scarcely possible in Belgium. The beautiful libraries of our old families have their fixed

BY DONNAY

heraldic book-plates; and more often than not the new race of bibliophiles has been satisfied with copying some old mark, or has grown accustomed to defer his choice from day to day, or has thought it safer to entrust the matter to some working engraver, more or less a specialist, sometimes a foreigner, who, with no responsibility on his shoulders, has not scrupled to fabricate any sort of work. These productions are sometimes such as almost to justify a certain Comte C., of Brussels, one of whose numerous eccentricities was that he used his *ex libris* alternately to denote ownership in his books and in his hats!

BY A. VERHAEGEN

A word on the question of the origin of book-plates. Mr. William Bolton has given his opinion on this subject with great clearness in an early number of the "Journal of the Ex Libris Society."

Says the writer: "It is a fact painfully apparent to nearly every one who owns a library that there are in the world a great many outwardly respectable people who have but very lax ideas of morality regarding the return of borrowed books, and who quietly treat as their own property any volume which, unluckily for its rightful owner, has by means of a loan fallen into their hands. This form of book stealing (for in reality it is nothing short of that) is no modern invention. Our ancestors, more than three centuries ago, suffered from these characteristic depredations as keenly as we do to-day, and for their own protection, very soon after the introduction of printing, seem to have adopted a plan, which has survived until the present time, of affixing to every volume their library contained an engraved mark of proprietorship, as a means of insuring the return of the book so labelled, in the event of its being lent, lost, or stolen. Such a label we now, somewhat perhaps inappropriately, call a 'book-plate.'"

To conclude in patriotic fashion an article which, I fear, is incomplete, chiefly by reason of the somewhat involuntary modesty of our bibliophiles, I would beg my readers to believe that, while the scarcity of book-plates in Belgium is remarkable, it is no less so than the honesty of our book borrowers. So mote it be!

FERNAND KHNOPFF.

MOIST WATER COLOURS.
NEWMAN'S "SLOW DRYING COLOURS"
For Hot Climates and Hot Weather.
In Tubes, Double Tubes, &c.
[SEE SPECIAL DESCRIPTIVE CIRCULAR.
PRICES THE SAME AS OTHER MOIST COLOURS.

NEWMAN NEWMAN

MANUFACTURER
OF EVERY ARTICLE OF SUPERIOR QUALITY
FOR THE ARTIST.

NEWMAN'S FLAKE WHITE IN OIL
IS MORE BRILLIANTLY WHITE, WELL PREPARED,
AND LASTING THAN ANY OTHER.

NEWMAN'S COPAL OIL MEDIUM
IS THE BEST MEDIUM FOR OIL PAINTING.
DRIES WELL. ALL WORK DONE WITH IT IS PARTICULARLY
FRESH AND BRILLIANT AND NEVER CHANGES.
Price 1s. per Bottle, or Larger.

NEWMAN'S ARTISTS' BRUSHES
FOR OIL OR WATER COLOUR.
REASONABLY PRICED BUT VERY SUPERIOR IN QUALITY.

24 SOHO SQUARE, LONDON, W.

PRICES THE SAME AS OTHER MOIST COLOURS.
[SEE SPECIAL DESCRIPTIVE CIRCULAR.
In Bottles or Tubes, Double Tubes, Quarter-Pound Tubes, &c.
FOR FAN PHOTOGRAPHIC PAINTING, COLOURING, AND ALL PURPOSES FOR WHICH BODY COLOURS ARE REQUIRED, ETC.
NEWMAN'S "LUMINOUS" MOIST BODY COLOURS.

HAMPTON & SONS invite a visit of inspection (and comparison with best values elsewhere obtainable) of their Immense Stocks of every possible requisite for Decorating and Furnishing throughout, in any of the traditional styles, or in the best modern manner.

Carpets,
Furnishing
Fabrics,
Household
Linens,
Lace Curtains,
China & Glass,
Ironmongery.

Sanitation,
Electric
Lighting,
Building,
Decorations,
Furniture,
Antiques,
Fine Arts,
Removals.

Original Schemes for the Artistic Treatment of Interiors, together with Estimates, prepared Free of Charge.

BOOK-BINDINGS EXECUTED IN GENUINE LEATHERS. FINEST WORK IN EVERY DETAIL BY THE MOST EXPERIENCED WORKMEN ARTISTIC WORK AT MODERATE PRICES

John & E. Bumpus, Ltd.

Booksellers and Bookbinders to H.M. the Queen

350 Oxford Street, W.

BOOK-PLATES EX-LIBRIS DESIGNED AND ENGRAVED ON COPPER OR WOOD IN FINEST STYLE

ESTIMATES SUBMITTED

READY SHORTLY

A COURSE OF INSTRUCTION IN WOOD-CARVING ACCORDING TO THE JAPANESE METHOD

By CHARLES HOLME
(EDITOR OF "THE STUDIO")

WITH SEVENTY-TWO ILLUSTRATIONS & FOUR PLATES

Bound in cloth, small crown 8vo. Price 2s. 6d. net

OFFICES OF "THE STUDIO"
5 HENRIETTA STREET, COVENT GARDEN, W.C.

A Record of Art in 1898

Now Ready

THE THREE EXTRA NUMBERS OF "THE STUDIO" DEALING WITH ART AT THE ROYAL ACADEMY, NEW GALLERY, NEW ENGLISH ART CLUB, AND THE PARIS SALONS, HANDSOMELY BOUND TOGETHER IN CLOTH, GILT

Price 5/-

Some Press Opinions

"A publication covering such a wide field and illustrating so many different phases of art production in a manner that shows more than ordinary discrimination and care is certain to be highly valued."—*Morning Post.*

"It is certainly, in the quality of its numerous illustrations, and in the excellence of its arrangement and production, equal, if not superior, to any publication which has hitherto been designed for the representation of current art; and it is marked by a most commendable novelty of treatment."
The Globe.

"The reproductions are, almost without exception, quite admirable, and the appearance of the whole series is worthy of the highest praise."—*The Globe.*

"Among art periodicals THE STUDIO with its 'Record of Art in 1898' is the most comprehensive and intelligent attempt to give a conspectus of a year's production here and in France, giving, with illustrations, some account of the work of each artist, and many beautiful reproductions from their preliminary studies."—*Literature.*

"A most valuable souvenir of the year's art."
Weekly Sun.

"The reproductions are of the very highest class to which THE STUDIO has accustomed us in all its productions."
Sheffield Telegraph.

"The editors of my eminently artistic contemporary THE STUDIO have surpassed even themselves in their edition of the Academy pictures this year."—*Irish Society.*

"The pictures have been judiciously selected and admirably reproduced."—*The Critic.*

"A handsome volume, well printed, well bound, and provided with as many illustrations as there are pages . . . . a decided improvement on rival publications."
Manchester Guardian.

"That it has been issued by THE STUDIO people is a guarantee of the artistic excellence of the work. It deserves a place in every art library."—*Scotsman.*

"Beautifully printed and profusely illustrated."
Daily News.

"Exquisitely beautiful—the very triumph of modern art processes."—*Newcastle Daily Chronicle.*

Dr. E. ALBERT & CO.,

Direct Photo-Etchers and Engravers,

MUNICH, BAVARIA,

SCHWABINGERLANDSTRASSE, No. 55.

(PLEASE ADDRESS EXACTLY).

Zincotype Blocks

AT LOWEST TERMS

Photogravure Plates

Eightpence per Square Inch.

MAXIMUM SIZE,

2 ft. 8 in. × 3 ft. 6 in. Square.

Copper-Plate Prints

ACCORDING TO THE FOLLOWING TABLE.

SIZE OF PLATE.	SIZE OF MOUNT.	PRICE PER PRINT.						REMARKS.
		WHITE.			CHINA.			
		£	s.	d.	£	s.	d.	
5 in. × 7 in.	7 in. × 10 in.	0	0	1	0	0	1½	The Prices include good Copper Print and China Paper.
7 in. × 10 in.	10 in. × 14 in.	0	0	2	0	0	3	
10 in. × 14 in.	14 in. × 19 in.	0	0	3½	0	0	4½	
14 in. × 19 in.	19 in. × 27 in.	0	0	5½	0	0	7	
18 in. × 25 in.	27 in. × 38 in.	0	0	10	0	1	1	
21 in. × 28 in.	31 in. × 41 in.	0	1	1	0	1	5	

SAMPLES ON APPLICATION.

SCHOOL • OF • ANIMAL • PAINTING.

54 Baker Street, W.

Principal—Mr. W. FRANK CALDERON.

Live Models daily from 10 till 4. *Anatomy on Saturdays, 10 till 1.*

The Richmond School of Landscape Painting

CARRINGTON LODGE, 33 Sheen Road, Richmond

Principals: Mr. C. E. JOHNSON, R.I., & Mr. R. HUGHES

Visitors
Mr. W. Q. ORCHARDSON, R.A.
Mr. COLIN HUNTER, R.A.
Sir J. LINTON, P.R.I.
Mr. J. MACWHIRTER, R.A.
Mr. DAVID MURRAY, A.R.A.
Mr. THORNE WAITE, R.W.S.
And other distinguished Artists

* * *

Address: Mr. R. HUGHES

BERTRAM PRIESTMAN

CAN TAKE

Apply 29 BEAUFORT ST., S.W. **ONE OR TWO PUPILS AT HIS STUDIO.**

PERMANENT PHOTOGRAPHS

OF THE WORKS OF

Sir EDWARD BURNE-JONES, Bart.
G. F. WATTS, R.A.
DANTE GABRIEL ROSSETTI.
THE HAGUE GALLERY,
A Selection of, by FRED. HOLLYER, JUN.
HARRY BATES, A.R.A. HOMER and others.
ALBERT MOORE, and other Artists.

Can now be obtained from

FREDERICK HOLLYER,

9 Pembroke Square, Kensington.

Illustrated Catalogue, post free 12 Stamps.

PORTRAITURE.

The Studio is arranged on Mondays for taking Portraits.

An Appointment is advisable.

AD. XVI

Publisher's Announcement.

VOLUME XIV. of "THE STUDIO."

Cloth Gilt, Price 6s.,
Post Free, 6s. 6d.,
may still be had

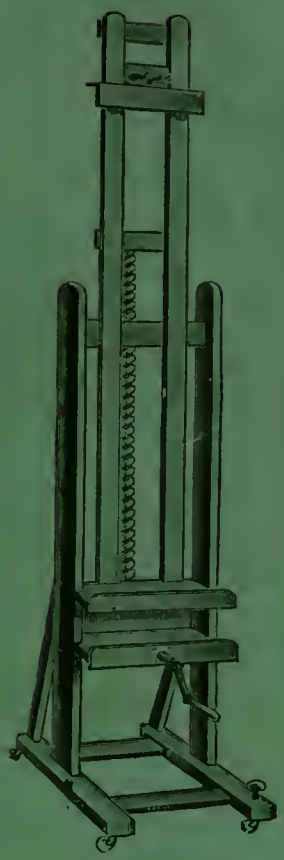
Cases for Binding Vol. XIV.
2s. each; Post Free, 2s. 4d.
Indices for Vol. XIV., 3d. each

5 HENRIETTA STREET, COVENT GARDEN

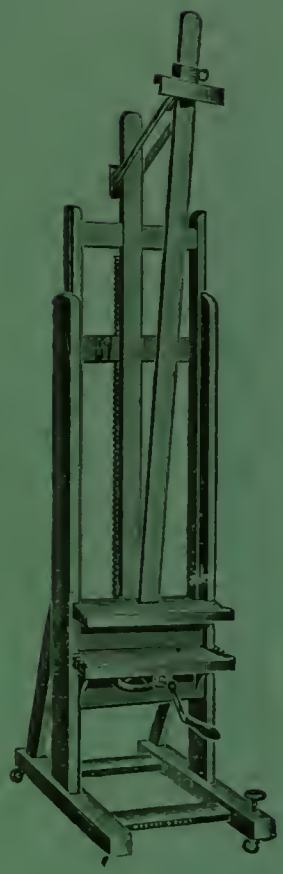
REEVES' STUDIO FURNITURE

No. 1.

No. 2.



No. 3A.



No. 4.

No. 1. **STUDIO EASEL.** LIST PRICE, 36/-. Takes 4 feet Canvas. Polished Oak.

No. 2. ,, ,, ,, ,, 70/-. ,, 4 feet 6 inches Canvas. Polished Oak.

No. 3. ,, ,, ,, ,, 90/-. ,, 5 feet Canvas. Polished Oak.

No. 3a. Takes Canvas 6 feet . . . £5 5 0

No. 4. ,, ,, 5 feet 6 inches . 8 0 0

Also 5 larger varieties up to No. 10,
which takes a 9 feet Canvas.

No 3.

STUDIO CABINET, No. 1. . . £4 0 0

,, ,, No. 2. . . 5 10 0

,, ,, No. 3. (Illus.) 8 0 0

STUDIO SEATS, FOLIO STANDS, LEANING EASELS, ETC.,
A LARGE VARIETY.

REEVES & SONS, LTD.

53 MOORGATE ST.
161 KENSINGTON HIGH ST,
140 HIGH ST., ST. JOHN'S WOOD.

4 FARRINGDON AVENUE.
8 EXHIBITION RD.
13 CHARING CROSS RD.

Works: DALSTON.

To all Lovers of Beautiful Books

TWO SPLENDID FOLIO EDITIONS DE LUXE OF BROWNING'S

"PIED PIPER OF HAMELIN"

Will be Published NOVEMBER 30 by HARRY QUILTER.

Subscription Price only Ten Guineas and Five Guineas: Editions strictly limited.

In this work the Publisher presents to the public a book which may fairly be said to rival in artistic unity and completeness the most elaborate productions of the famous KELMSCOTT PRESS, at about one-tenth the price charged for those works.

PRINTED WITHOUT TYPE—EVERY PAGE ILLUSTRATED.

No Book-Collector or lover of rare books can afford to lose this opportunity of securing a work which is in various respects UNIQUE IN THE HISTORY OF PRINTING, and of which no re-issue will be made.

For details see daily papers; for prospectuses, &c., apply

HARRY QUILTER, Esq., 21 Bryanston Square, W.

PICTVRES FROM "THE STVDIO"

Mounted and Ready for Framing.

In response to a large number of inquiries for The Studio Supplements for framing purposes, a Portfolio containing the following selection, carefully printed upon the finest hand-made papers and mounted upon cards, has been prepared:—

Lord Leighton's (P.R.A.) "Tobit and the Angel."	*Printed in Colours on Japanese Paper.*
Sir E. Burne-Jones' "Study for St. Joseph."	*Printed in Gold and Colours on Japanese Paper.*
H. H. La Thangue's (A.R.A.) "Nightfall."	*Auto-Lithograph printed on Dutch Paper.*
Nico Jungmann's "Neeltje Tuyp."	*Printed in Colours on Japanese Paper.*
Maurice Greiffenhagen's "Bedtime."	*Auto-Lithograph printed on Dutch Paper.*
Fernand Khnopff's "The Violinist."	*Auto-Lithograph printed on Dutch Paper.*
R. Anning Bell's "In Nooks with Books."	*Auto-Lithograph printed on Dutch Paper.*
Belfery Desfontaine's "L'Imploration."	*Auto-Lithograph in Four Colours on Chinese Paper.*
H. Granville Fell's "March."	*Printed in Colours on Japanese Paper.*
Frank Brangwyn's "The Goat-Herd."	*Auto-Lithograph printed on Dutch Paper.*

PRICE ONE GUINEA NET. (Post free, securely packed, Twenty-Two Shillings.)

*** Only a limited number of these Portfolios is for sale, and each copy is numbered. Early application should be made either to a bookseller or direct to the

OFFICES OF "THE STVDIO," 5 HENRIETTA STREET, COVENT GARDEN, W.C.

PRINTED FOR THE PROPRIETOR BY BALLANTYNE, HANSON AND CO., TAVISTOCK STREET, COVENT GARDEN, AND PUBLISHED AT THE OFFICES OF "THE STUDIO," 5 HENRIETTA STREET, COVENT GARDEN, LONDON

University of California
SOUTHERN REGIONAL LIBRARY FACILITY
405 Hilgard Avenue, Los Angeles, CA 90024-1388
Return this material to the library
from which it was borrowed.

APR 15 1991

DEC 1 2 1991

THE LIBRARY
UNIVERSITY OF CALIFORNIA
LOS ANGELES

UC SOUTHERN REGIONAL LIBRARY FACILITY
D 000 412 886 4

Univer
Sou
Li